

SOTHEBY'S

34 & 35 New Bond Street, London W1A 2AA

CATALOGUE OF
FINE
EIGHTEENTH AND
NINETEENTH CENTURY
ENGLISH DRAWINGS
AND WATERCOLOURS

including

*The Property of THE 7TH EARL OF ROSEBERY AND
MIDLOTHIAN*

*The Property of THE CAMBRIDGE UNION SOCIETY
The Property of ADELINE, LADY AMPHILL AND HER
SISTERS*

The Property of F. W. SHEPHERD, ESQ.

The Property of DR. P. A. TOLLER

*The Property of LADY MADELINE THRELFORD, DEC'D.
and other owners*

Day of Sale
Thursday, 7th July, 1977
at 2.30 p.m. precisely

Glossary

The forename(s) and surnames of the artist

In our opinion a work by the artist

The initials of the forename(s) and the surname of the artist

In our opinion a work of the period of the artist which may be wholly or in part his work

The surname only of the artist

In our opinion a work of the school or by one of the followers of the artist or of his style and of uncertain date

Ascribed to

A traditional attribution

Attributed to

Tentative attribution of recent date based on style

"Italian School", "Spanish School", etc. (without date)

In our opinion a work executed at a later date than the style might suggest

"Signed"

Has a signature which in our opinion is a recognised signature of the artist

"Dated"

Is so dated and in our opinion was executed at that date

All references to signatures, inscriptions and dates refer to the present state of the work.

When an artist's forename is not known the appropriate conventional term in this glossary cannot be used. A series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

When in the Catalogue a reference to literature or a certificate is given the opinion is that of the author(s) or the authority(ies) referred to unless otherwise shown.

All other terms are self-explanatory.

Important Information for Prospective Buyers and Sellers

Reserves

As provided in the Standard Conditions of Sale, some or all of the property may be offered subject to reserves. However, where a reserve exists, it will not normally exceed the range of the estimates available to the public prior to the sale.

Minimum Price Guarantee

In cases where Sotheby Parke Bernet & Co. or their associates have guaranteed to the seller a confidential minimum price which will be paid regardless of whether or not bids at the sale reach that price, the lot in question is marked with the letter "G".

Catalogues and Price Lists

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Where Sotheby Parke Bernet & Co. or their associates are selling an item wholly or partly owned by them the ownership is shown in the catalogue either by the designation of the property or by the letter "P" preceding the number of the lot in question.

Clearance of Purchases

In order to avoid delay in clearing purchases Buyers unknown to us are advised to make arrangements before the sale for payment or for reference to be supplied. If such arrangements are not made, cheques will be cleared before purchases are delivered.

Commission Bids

If instructed we will execute bids and advise intending purchasers. This service is free. Lots will always be bought as cheaply as is allowed by such other bids and reserves as are on our books. Commissions, when placed by telephone, are accepted only at the sender's risk and must be confirmed before the sale by letter or telegram.

Sotheby Parke Bernet & Co.

ESTIMATES

34-35 New Bond Street, London W1A 2AA Telephone: 01-493 8080
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The prices below are intended as a guide for prospective purchasers. Any bid between the listed figures would, in our opinion, offer a fair chance of success. However, all lots, depending on the degree of competition, can realise prices either above or below the listed estimates. It is always advisable to consult us nearer the time of sale as estimates can be subject to revision. If instructed, we will execute bids and advise intending purchasers. This service is free and all bids are treated in strict confidence. Lots will always be bought as cheaply as is allowed by such other bids and reserves as are on our books. The estimates quoted below are exclusive of 10% premium payable on the hammer price.

Sale of FINE EIGHTEENTH AND NINETEENTH CENTURY ENGLISH DRAWINGS
AND WATERCOLOURS
Thursday, 7th July, 1977 "FERN"

| Lot | £ | Lot | £ | Lot | £ | Lot | £ |
|-----|----------|-----|-------------|-----|-----------|------|-----------|
| 1 | 50/60 | 32 | 350/450 | 62 | 60/80 | 92 | 150/250 |
| 2 | 100/150 | 33 | 150/200 | 63 | 400/600 | 93 | 200/300 |
| 3 | 100/150 | 34 | 200/300 | 64 | 80/120 | 94 | 1000/1500 |
| 4 | 200/300 | 35 | 400/500 | 65 | 200/300 | 95 | 60/80 |
| 5 | 800/1000 | 36 | 250/350 | 66 | 100/200 | 96 | 200/300 |
| 6 | 100/150 | 37 | 60/80 | 67 | 300/400 | 97 | 200/300 |
| 7 | 200/300 | 38 | 200/300 | 68 | 150/200 | 98 | 100/200 |
| 8 | 900/1200 | 39 | 120/180 | 69 | 400/600 | 99 | 400/600 |
| 9 | 60/80 | 40 | 300/500 | 70 | 4000/6000 | 100 | 1500/2500 |
| 10 | 120/180 | 41 | 400/600 | 71 | 400/600 | 101 | 60/80 |
| 11 | 200/300 | 42 | 250/350 | 72 | 120/180 | 102 | 150/200 |
| 12 | 150/250 | 42a | 120/180 | 73 | 200/400 | 103 | 60/100 |
| 13 | 100/150 | 43 | 300/400 | 74 | 400/600 | 103a | 200/300 |
| 14 | 120/180 | 44 | 300/500 | 75 | 60/80 | 104 | 200/300 |
| 15 | 200/300 | 45 | 200/300 | 76 | 800/1200 | 105 | 600/800 |
| 16 | 80/120 | 46 | 6000/10000+ | 77 | 80/120 | 106 | 100/140 |
| 17 | 60/80 | 47 | 150/200 | 78 | 120/180 | 107 | 60/80 |
| 18 | 200/300 | 48 | 80/120 | 79 | 200/300 | 108 | 150/250 |
| 19 | 100/150 | 49 | 80/120 | 80 | 200/300 | 109 | 300/600 |
| 20 | 600/800 | 50 | 500/700 | 81 | 500/700 | 110 | 120/180 |
| 21 | 100/150 | 51 | 60/80 | 82 | 500/700 | 111 | 100/150 |
| 22 | 100/200 | 52 | 300/500 | 83 | 250/350 | 112 | 150/200 |
| 23 | 150/250 | 53 | 200/250 | 84 | 200/300 | 113 | 150/250 |
| 24 | 100/150 | 54 | 400/600 | 84a | 200/250 | 114 | 80/120 |
| 25 | 200/300 | 55 | 300/500 | 85 | 200/300 | 115 | 200/300 |
| 26 | 300/400 | 56 | 500/600 | 86 | 100/150 | 116 | 100/200 |
| 27 | 300/400 | 57 | 400/600 | 87 | 100/150 | 117 | 100/150 |
| 28 | 80/120 | 58 | 400/500 | 88 | 150/250 | 118 | 60/80 |
| 29 | 250/350 | 59 | 200/250 | 89 | 150/200 | 119 | 120/160 |
| 30 | 120/180 | 60 | 150/200 | 90 | 800/1200 | 120 | 400/600 |
| 31 | 60/80 | 61 | 200/300 | 91 | 80/120 | 121 | 300/400 |

| Lot | £ |
|------|-----------|
| 122 | 120/180 |
| 123 | 200/250 |
| 124 | 100/150 |
| 125 | 200/300 |
| 125a | 200/300 |
| 126 | 300/500 |
| 127 | 300/400 |
| 128 | 300/400 |
| 129 | 120/180 |
| 130 | 50/70 |
| 131 | 100/150 |
| 132 | 150/250 |
| 133 | 500/700 |
| 134 | 100/150 |
| 135 | 400/600 |
| 136 | 150/250 |
| 137 | 150/200 |
| 138 | 80/120 |
| 138a | 60/80 |
| 139 | 250/350 |
| 140 | 80/120 |
| 141 | 1500/2000 |
| 142 | 200/300 |
| 143 | 300/400 |
| 144 | 250/350 |
| 145 | 120/180 |
| 145a | 250/350 |
| 146 | 120/180 |
| 147 | 250/350 |
| 148 | 100/180 |
| 149 | 600/800 |
| 150 | 500/700 |
| 151 | 100/150 |
| 152 | 80/120 |
| 153 | 200/300 |
| 154 | 120/180 |
| 155 | 200/300 |
| 156 | 200/300 |
| 157 | 200/300 |
| 158 | 200/300 |
| 159 | 150/250 |
| 160 | 2000/4000 |
| 161 | 200/300 |
| 162 | 80/120 |
| 163 | 200/300 |
| 164 | 100/150 |
| 165 | 150/250 |
| 166 | 800/1200 |

| Lot | £ |
|-----|----------|
| 167 | 200/300 |
| 168 | 300/500 |
| 169 | 100/150 |
| 170 | 300/400 |
| 171 | 120/180 |
| 172 | 200/300 |
| 173 | 200/300 |
| 174 | 80/120 |
| 175 | 150/250 |
| 176 | 400/600 |
| 177 | 80/120 |
| 178 | 300/400 |
| 179 | 200/300 |
| 180 | 400/600 |
| 181 | 250/350 |
| 182 | 250/350 |
| 183 | 300/400 |
| 184 | 400/500 |
| 185 | 300/400 |
| 186 | 800/1000 |
| 187 | 300/400 |
| 188 | 200/300 |
| 189 | 200/300 |
| 190 | 300/500 |
| 191 | 40/60 |
| 192 | 100/200 |
| 193 | 200/300 |
| 194 | 200/300 |

Lot £

Lot £

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BIDDING SLIP

34-35 New Bond Street, London W1A 2AA Telephone: 01-493 8080

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“FERN”

Date _____

Please bid on my behalf at the sale of: FINE EIGHTEENTH AND NINETEENTH CENTURY

ENGLISH WATERCOLOURS AND DRAWINGS

on (date) Thursday, 7th July, 1977 for the following Lots up to the price mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves, if any. I agree to comply with the Notices and Conditions of Sale as printed in the Catalogue. I understand that in the case of a successful bid a premium of 10% will be payable by me on the hammer price.

[illegible]

PLEASE USE BLOCK LETTERS

Name _____

Address _____

Telephone No. _____

In order to avoid delay in clearing purchases Buyers unknown to us are advised to make arrangements before the sale for payment or for references to be supplied. If such arrangements are not made cheques will be cleared before purchases are delivered.

SPB4036/G

ADVICE TO BIDDERS

If instructed we will execute bids and advise intending Purchasers. The service is free. Lots will always be bought as cheaply as is allowed by other bids and reserves. Commission bids, when placed by telephone, are accepted only at the sender's risk, and must be confirmed by letter or telegram.

Please use the bidding slips provided and check Lot numbers and descriptions.

Always quote the code name of the Sale Catalogue.

Please bid as early as possible.

'Buy' bids are not accepted. The limit you leave should be the amount to which you would bid if you were to attend the Sale.


Each bidding slip should contain bids for one sale only.

Alternative bids can be placed by using the word 'OR' between Lot Numbers.

Should you be a successful bidder you will receive an invoice detailing your purchases and giving instructions for payment and clearance of goods.

Unsuccessful commission bidders will be advised.

PLEASE CHECK YOUR BID



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CATALOGUE OF
FINE EIGHTEENTH AND
NINETEENTH CENTURY ENGLISH
DRAWINGS AND WATERCOLOURS

INCLUDING

The Shepherd Sketchbook *by* Thomas Girtin
The Bombardment of Fort Shinaas *by* John Thirtle
The Falls of Lodore *by* Joseph Mallord William Turner, R. A.
Calais Pier *by* David Cox
The Salute from the Doge's Palace *by* James Holland
Chepstow Castle *by* Paul Sandby, R.A.
An Important Collection of Medical Caricatures *by* Thomas Rowlandson
A Fine Collection of Mediterranean Views *by* Edward Lear
and
'Sir Edwin Landseer in the act of Angling' *by* John Frederick Lewis, R.A.

which will be sold by auction
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Day of Sale
Thursday, 7th July, 1977
at 2.30 p.m. precisely

In sending Commissions this Catalogue may be referred to as "FERN"

On view at least three days previously (not Saturdays)

Illustrated Catalogue Price £2.65

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- 1 A premium at the rate of 10% of the hammer price of each lot sold (together with any Value Added Tax chargeable thereon) is payable by the buyer to Sotheby Parke Bernet & Co. ("Sotheby's") for their own retention. In the case of secondhand goods which are dealt with for VAT purposes under VAT Notice No. 712, Customs and Excise have pointed out that it is the sum of the hammer price and the premium which is the seller's gross selling price and the buyer's purchase price.
- 2 Sotheby's reserve the right at their discretion to refuse admission to their premises or attendance at their sales.
- 3 Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement or representation of fact. Sotheby's reserve the right, in forming their opinion, to consult and rely upon any expert or authority considered by them to be reliable.
A licence from the Department of Trade is required before items of certain kinds can be exported from the United Kingdom (for which an application can be made by Sotheby's on the buyer's behalf).

Standard Conditions of Sale

- 1 In these Conditions:-
"Sotheby's" means Sotheby Parke Bernet & Co.
"the hammer price" means the price at which any lot is knocked down to the buyer;
"the premium" means the premium payable by the buyer under Condition 6 below;
"the aggregate price" means the aggregate of the hammer price, the premium and any Value Added Tax chargeable on the hammer price and the premium.
- 2 The highest bidder shall be the buyer. If any dispute arises the auctioneer shall have the absolute discretion to settle it and to put any disputed lot up again. Sotheby's act as agents only except (a) to the extent they are stated wholly or partly to own any lot and (b) in respect of any obligation to repurchase under Condition 8 below and (c) in the retention of the premium referred to in Condition 1 above. They have full discretion to refuse any bidding, to divide any lot, to combine any two or more lots and to withdraw any lot or lots from the sale without in any case giving any reason.
- 3 No person shall offer any bid (a) less than £1 or (b) less than 5% higher than any previous bid or such other amount as the auctioneer may in his absolute discretion direct.
- 4 All lots are put up for sale subject to any reserve price imposed by the seller. Where there is no reserve price (but not otherwise) the seller has the right to bid either personally or by any one person (who may be the auctioneer).
- 5 Immediately the lot is sold the buyer shall notify his name and address to Sotheby's and, if required:-
 - (a) provide bank and/or other references; and
 - (b) pay down 50p in the pound (or such other amount as Sotheby's in their absolute discretion may determine) in part payment of the aggregate price,in default of which the lot or lots purchased may be immediately put up again and resold.

- 6 The buyer shall pay a premium of 10% on the hammer price (together with any Value Added Tax chargeable in respect of such premium). By the making of any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot Sotheby's will receive from the seller commission at their usual rates in addition to the said premium of 10%, and assents to Sotheby's receiving the said commission.
- 7 All lots are sold as shown, with all faults, imperfections and errors of description. Subject to Condition 8 below, neither Sotheby's nor the seller are responsible for errors of description or for genuineness or authenticity of any lot, or for any fault or defect in it howsoever caused. No warranty whatever is given by Sotheby's or any seller to any buyer in respect of any lot and any implied conditions or warranties (except, in the case of the seller, those implied under Section 12 of the Sale of Goods Act, 1893 as amended by the Supply of Goods (Implied Terms) Act 1973) are hereby excluded.
- 8 (1) Subject to paragraph (3) below, if within five years of the sale of any lot the buyer gives notice in writing to Sotheby's that the lot sold is a deliberate forgery and returns the lot to Sotheby's in the same condition as it was at the date of the sale, and it is established that the lot is a deliberate forgery, Sotheby's upon being satisfied that the buyer has and is able to transfer a good and marketable title thereto free from any liens, charges or encumbrances, will either rescind the sale and refund such of the aggregate price as has been received by them or will repurchase the lot for such a sum as when added to the amount of any Value Added Tax chargeable thereon shall equal the aggregate price paid for the lot by the buyer.
 - (2) "A deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source which is not shown to be such in the Catalogue description and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description.
 - (3) Notwithstanding that the said lot is "a deliberate forgery" within the meaning of paragraph (2) above the buyer shall have no rights under this Condition where:
 - (a) the said Catalogue description at the date of the sale was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated there to be a conflict of such opinion; or
 - (b) it can be established that the lot is a deliberate forgery only by means of scientific processes not generally accepted for use until after publication of the Catalogue;
 - (4) The benefit of this Condition which shall not be assignable shall vest solely and exclusively in the buyer who for the purpose of this Condition shall be and only be the person to whom the original invoice is made out by Sotheby's in respect of the lot sold.
- 9 Except insofar as other arrangements may have been made with Sotheby's prior to the sale, the buyer shall pay the aggregate price to Sotheby's and take away

the lot purchased from Sotheby's premises at the buyer's expense by 4.30 p.m. on the first working day after the conclusion of the sale. Any lot not so taken away may be subject to a charge for warehousing. No lot purchased shall be claimed or removed until the sale has been concluded. The property in a lot purchased shall not pass to the buyer until he has made payment in full to Sotheby's of the aggregate price. Nevertheless every lot shall be at the sole risk of the buyer from the fall of the hammer. Sotheby's shall not be responsible for loss or damage of any kind, whether caused by negligence or otherwise, while any lot is in their custody. If at the expiration of seven days after the date of the sale a lot is not paid for in full and taken away, the sale may be rescinded without any notice being given to the buyer. Sotheby's reserve the right to charge interest at a rate not exceeding 0.05% per day on any part of the aggregate price remaining unpaid for more than 7 days from the date of the sale.

10 Any payments by a buyer to Sotheby's may be appropriated by Sotheby's towards any sums owing from that buyer to Sotheby's on any account whatever without regard to any purported appropriation by the buyer, whether express or implied.

11 In the event of any failure of the buyer to comply with any of the above Conditions, the damages recoverable by the seller or Sotheby's from him shall

include, but not be limited to, any loss arising on any resale of the lot, together with the premium charges and expenses in respect of both sales, and any money deposited in part payment may be applied by Sotheby's in or towards discharge of his liability to them.

12 Every sale and all matters connected therewith including these Conditions shall be governed by and construed in accordance with the law of England and the buyer hereby submits to the non-exclusive jurisdiction of the English courts.

13 In the case of some lots the buyer will be liable to pay Value Added Tax on the hammer price and the premium. All such lots are indicated with the sign †, where the tax is payable at the standard rate and with the sign ‡ where the tax is payable at the higher rate.

14 The above Conditions and all notices, descriptions, statements and other matters in the Catalogue and elsewhere concerning any lot are subject to any statements modifying or affecting the same made by the auctioneer from the rostrum prior to any bid being accepted for the lot.

15 By the making of any bid the buyer acknowledges his acceptance of these Conditions and the terms of any Notices and other Conditions in the Catalogue.

CATALOGUE OF

FINE EIGHTEENTH AND
NINETEENTH CENTURY ENGLISH
DRAWINGS AND WATERCOLOURS

Day of Sale

Thursday, 7th July, 1977, at 2.30 p.m. precisely

ALL SALES SUBJECT TO THE CONDITIONS PRINTED
IN THIS CATALOGUE

In Portfolio

ELEANOR VERE BOYLE

- 1 A FIRST SKETCH FOR A PLATE IN "A CHILDREN'S SUMMER", 1853,
pencil, pen and sepia ink, signed with initials, inscribed and dated 1853,
arched top
7in. by 9 $\frac{3}{4}$ in.
18cm. by 25cm.

THOMAS BARKER OF YORK

- 2 A GROUP OF WATERCOLOURS AND DRAWINGS: including An Interior
with a Glass Blowing Furnace; A Town Square in Yorkshire; and
Rustic Scenes, *six, one verso, pen and brown ink, five with watercolour*
(various sizes)
(6)

FRANCIS DANBY

- 3 A ROMANTIC LANDSCAPE with snow capped mountains and palm trees
near water, *brown washes heightened with white on grey paper*
14 $\frac{1}{2}$ in. by 19 $\frac{3}{4}$ in.
37cm. by 50cm.

JOHN THIRTLE

- 4 CARROW BRIDGE, NORWICH, *pencil, heightened with white with grey wash*
on blue paper, indistinctly inscribed, verso collector's mark
10 $\frac{1}{2}$ in. by 15 $\frac{1}{4}$ in.
26.5cm. by 39cm.

Collection: Sir Bruce Ingram (sold in these rooms, 9th December
1964, lot 380)

The Property of J. H. Whittle, Esq.

CECILIA MONTGOMERY

- 5 AN ALBUM OF WATERCOLOURS AND DRAWINGS of views along the south coast, including Christchurch, Corfe, Swanswich, Wimbourne, Encombe, Stonehenge, Cranbourne, Bishopstone, Wilton, Penshurst, Tunbridge Wells, Petworth, Isle of Wight, Southampton, Portsmouth, Ryde, Salisbury, Cirencester, Pall Mall, London, Windsor, Beaulieu, Bowood, and Lilleshall Abbey, *seventy-five, two pencil, the rest pen and brown ink and sepia wash, one with watercolour, one signed, all but one inscribed, and dated between 1828 and 1833* (an album)

(See ILLUSTRATION)

Various Properties

PETER LA CAVE

- 6 CATTLE BEING DRIVEN PAST A COTTAGE, *pencil and watercolour, signed 5in. by 7in. 13cm. by 17.5cm.*

ENGLISH SCHOOL, early 19th century

- 7 AN ALBUM OF DRAWINGS recording a journey on the Continent, including views of France, Switzerland, Italy, and England, with decorative scenes, and genre subjects, *sixty-six pencil, some with watercolour, all inscribed, on Whatman Paper, bound each page 7in. by 10¼in. 18cm. by 26cm.* (an album)

The Property of A. G. Stavridi, Esq.

S*** G*** CARR

- 8 A VOLUME OF DRAWINGS OF VIEWS IN SWITZERLAND following an itinerary from Altdorf to Amstag, Andermatt, Gletsch, Meiringen, Scheidegg, Brienz, Interlaken, Lauterbrunnen, Grindelwald, Thun and Biel, *fifty-one, various media, all inscribed and dated between August 1, 1816 and August 13, 1816* (various sizes) (51)

- A VOLUME OF DRAWINGS OF VIEWS IN SWITZERLAND taking up the same itinerary at Neuchatel and continuing to Lausanne, Geneva, Bonneville, Cluse, Sallanches, Chamonix, Martigny, St. Bernhard and Chillon, *sixty-five, various media, mostly inscribed and dated between August 16, 1816 and September 7, 1816* (various sizes) (65)

(See ILLUSTRATION)



Various Properties

ROBERT SMIRKE, R.A.

- 9 THE ARABIAN NIGHTS, *six, pencil and sepia wash* each $3\frac{1}{2}$ in. by $2\frac{3}{4}$ in.
9cm. by 7cm.
(6)

JOHN AUGUSTUS ATKINSON

- 10 SOLDIERS PREPARING TO CHARGE brandishing sabres; THE ENEMY
holding back with rifles, *a pair, both pen and ink and watercolour*
each approx $7\frac{3}{4}$ in. by $5\frac{3}{4}$ in.
20cm. by 14.5cm.
(2)

(See ILLUSTRATION)

JOHN AUGUSTUS ATKINSON

- 11 SCENES FROM CAVALRY LIFE: MUSTERING THE TROOPS; THE BATTLE;
THE RETREAT, *three, all pen and ink and coloured washes on buff paper*
each approx $9\frac{1}{4}$ in. by 13in.
23.5cm. by 33cm.
(3)

(See ILLUSTRATION)

ALEXANDER COZENS

- 12 CLASSICAL BUILDINGS WITH A MOUNTAIN BEHIND, *brown wash*
 $6\frac{1}{4}$ in. by $8\frac{1}{4}$ in.
16cm. by 21cm.

ALEXANDER COZENS

- 13 A HILL TOP, *grey and brown wash, signed* $8\frac{3}{4}$ in. by 12in.
22cm. by 30.5cm.

ALEXANDER COZENS

- 14 A CLASSICAL BUILDING BY A POOL IN A LANDSCAPE, *grey, black and
brown wash, signed on the reverse* $6\frac{1}{2}$ in. by $8\frac{1}{2}$ in.
16.5cm. by 21.5cm.



The Property of the Cambridge Union Society

ERNEST CROFTS, R.A.

- 15 MILITARY AND HISTORICAL FIGURE STUDIES, *sixty-two, pencil, some heightened with white, on buff, blue, and grey paper, all with artist's stamp, bound in two volumes* (various sizes)
(2)

Collection: Fairfax Rhodes
(Purchased at Christie's, 11 December 1911)

(See ILLUSTRATION)

Various Properties

RICHARD DIGHTON

- 16 A CONVERSATION PIECE, *pencil and watercolour, signed and inscribed 'Wolvesh ...'* $8\frac{1}{4}$ in. by $10\frac{3}{4}$ in.
21cm. by 27cm.

HENRY EDRIDGE, A.R.A.

- 17 ST. PETER'S, OXFORD, *pencil* 10in. by $14\frac{1}{4}$ in.
25.5cm. by 36.5cm.

PART OF NEW COLLEGE, OXFORD, *pencil, inscribed verso and dated 1820*

$14\frac{1}{2}$ in. by 10in.
36.5cm. by 25.5cm.
(2)

The Property of a Gentleman

MARCELLUS LAROON II

- 18 THE HURDY GURDY PLAYER, *pencil, black lead, watercolour* 8in. by $6\frac{1}{2}$ in.
20.5cm. by 16.5cm.

(See ILLUSTRATION)

Various Properties

GEORGE MORLAND

- 19 A SHEET OF STUDIES OF CHILDREN AND ANIMALS, *recto, FIGURE STUDIES, verso, red crayon, signed and dated 1792* $14\frac{3}{4}$ in. by $18\frac{1}{2}$ in.
37.5cm. by 47cm.



15



18

JAMES SEYMOUR

- 20 A PARCEL OF RACING, HUNTING, AND COURSING SUBJECTS, *thirty-one various media, some signed and dated 1740, with others by Alken, Pillement, etc.* (various sizes)
(31)

(See ILLUSTRATION)

FRANCIS NICHOLSON

- 21 A RUINED ABBEY 12½ in. by 17¼ in.
31.5 cm. by 44 cm.

C*** PORCHER

- 22 TWO SKETCHBOOKS OF DRAWINGS AND WATERCOLOURS including:
English views at Stoke Park, Milton Abbey, Lyme Cobb, Zennor, Cornwall, Cheddar, Stoke Gifford, Hereford, Devon, Exeter, Salisbury, Dunster and Monmouth, *forty-six, various media, inscribed and dated 1827 on the fly leaf, all inscribed* (40)
Views in France including scenes of Grasse, Grenoble, Draguignan, Cannes, Antibes, Hyères, Avignon, Valence and other views in the South, *forty-three, various media, inscribed and dated 1850, on the fly leaf, all inscribed* (43)

These drawings have been ascribed to Kindersly Porcher of Cliff House, near Puddletown, Dorchester, Dorset (various sizes)
(2)

ENGLISH SCHOOL, late 18th century

- 23 THE YORK REGIMENT STATIONED IN THE GARDEN OF MONTAGU HOUSE, LONDON, DURING THE GORDON RIOTS, *pen and black ink, watercolour* 11½ in. by 17¼ in.
29 cm. by 44 cm.

(See ILLUSTRATION)

THOMAS MILES RICHARDSON, JNR, R.W.S.

- 24 INVERARY, *pencil and watercolour, signed with initials, inscribed and numbered '7', and dated Aug. 17. 1850*
LOCH LINNHE, *pencil and watercolour, signed with initials, inscribed and numbered '29', and dated Aug. 21. /50* each 8 in. by 12 in.
20 cm. by 31 cm.
(2)



THOMAS ALLOM

- 24A RUINS AT EPHEBUS,
- signed, inscribed and dated 1846*

5in. by 8 $\frac{1}{4}$ in.
13cm. by 21cm.*The Property of Adeline, Lady Ampthill and her sisters*

ENGLISH SCHOOL, 19th century

- 25 A PARCEL OF WATERCOLOURS AND DRAWINGS by and attributed to Alexander Monro, James Bourne and others, including landscapes, buildings and portraits,
- twenty-seven, various media, some signed and inscribed*
- (various sizes)
-
- (27)

ALEXANDER MONRO

- 26 FOUR SKETCHBOOKS OF DRAWINGS AND WATERCOLOURS, including views of Bushey, Gloucestershire, Dorset, Belgium and Switzerland, and portraits,
- one hundred and twenty-three drawings, some inscribed and the albums dated 1827, 1831 and 1837; and another of Continental views, etc. by Eleanor Jane Monro, 1880*
- (4 albums)

(See ILLUSTRATION)

ALEXANDER MONRO

- 27 A PARCEL OF WATERCOLOURS AND DRAWINGS of landscapes including views in Hertfordshire, Isle of Wight, Surrey and Sark, and portraits,
- twenty-three, most inscribed and dated*
- (various sizes)
-
- (23)

(See ILLUSTRATION)

DR. THOMAS MONRO

- 28 A PARCEL OF DRAWINGS, of landscapes with trees and buildings,
- six, black chalk and grey wash*
- (various sizes)
-
- (6)

DR. THOMAS MONRO

- 29 A PARCEL OF DRAWINGS, landscapes with trees, rocks and buildings,
- eighteen, black chalk and grey wash*
- (various sizes)
-
- (18)



DR. THOMAS MONRO

- 30 A PARCEL OF DRAWINGS, landscapes with trees, rocks and buildings, *nine, black chalk and grey wash* (various sizes)
(9)

THOMAS WORLIDGE

- 31 HEAD OF A MAN WEARING A BONNET, *red pencil, signed with initials and dated 1751* $8\frac{3}{4}$ in. by $5\frac{3}{4}$ in.
22.5cm. by 14.5cm.

The Property of a Lady

PAUL SANDBY, R.A.

- 32 A CART LEAVING A HARBOUR, buildings in the distance, *pen and ink, water-colour* 6in. by $9\frac{1}{2}$ in.
15cm. by 24cm.

Collection: William Sandby
Hubert Peake

(See ILLUSTRATION)

Various Properties

THOMAS SCANDRETT

- 33 THE TOMB OF ROBERT DUDLEY, SON OF THE EARL OF LEICESTER, IN WESTMINSTER ABBEY, *signed and dated 1842* 15in. by 10in.
38cm. by 25.5cm.

RAMSAY RICHARD REINAGLE, R.A.

- 34 A VIEW OF MONTE FINESTRA from the great road leading into the town of La Cava, Kingdom of Naples, *signed, inscribed on the reverse, and dated 1807* $18\frac{1}{2}$ in. by $23\frac{3}{4}$ in.
47cm. by 60.5cm.

The Property of Mrs. M. Leonard

DAVID COX

- 35 A YOUNG BOY LETTING HOUNDS OFF THEIR LEASH BELOW A CASTLE, *watercolour* $10\frac{1}{4}$ in. by $15\frac{3}{4}$ in.
26cm. by 40cm.

(See ILLUSTRATION)



Various Properties

SIR DAVID WILKIE, R.A.

- 36 SKETCHES FOR 'THE CHELSEA PENSIONERS RECEIVING THE GAZETTE ANNOUNCING THE BATTLE OF WATERLOO', *three, pen and brown ink, verso letters by Wilkie* (various sizes)
(3)

The painting was commissioned by the Duke of Wellington in 1816, and was finally executed in time for the Royal Academy Exhibition in 1822

SAMUEL JOHN STUMP

- 37 CICERO DISCOVERING THE TOMB OF ARCHIMEDES, *brown and grey wash, signed and inscribed* 11½ in. by 17¼ in.
29 cm. by 43.5 cm.

EDMUND WALKER

- 38 VIEWS OF A BARONIAL HOUSE, A CASTLE AND THE LODGES, *seven, all signed and dated 1848* each approx 12 in. by 15½ in.
30.5 cm. by 39 cm.
(7)

(See ILLUSTRATION)

CORNELIUS VARLEY

- 39 THE INTERIOR OF ST. JOHN'S CHURCH, CHESTER, *pencil and watercolour, varnished, signed, inscribed and dated 1802 on the reverse* 13 in. by 9½ in.
33 cm. by 24 cm.

The Property of a Lady

JACOB MORE

- 40 THE MONUMENT OF THE CURATI AT LAKE ALBANA, *signed and inscribed Rome 1787* 20½ in. by 28¼ in.
52 cm. by 71.5 cm.

THE FALLS AT TIVOLI, *signed* 20 in. by 27¾ in.
51 cm. by 71 cm.
(2)

(See ILLUSTRATION)



The Property of David J. Black, Esq.

WILLIAM BLAKE

- 41 SAUL CONFRONTED BY THE VISION OF ABRAHAM SUMMONED BY THE
WITCH OF ENDOR, *pencil, recto*; Saul in Anguish as Abraham appears,
pencil, verso 6¼in. by 9½in.
16cm. by 24cm.

The subject is taken from The First Book of Kings, Chapter XXVIII verse 14 '... An old man cometh up; and he is covered with a mantle. And Saul perceived that it was Samuel, and he stooped with his face to the ground, and bowed himself'

Collection: Mrs Blake

Frederick Tatham

Joseph Hogarth

Barron Graham, F.S.A. (sold Sotheby's, 1878)

R. Carfrae, Snr.

Literature: Martin Butlin, *Five Blakes from a Scottish Collection*,
the Blake News Letter, Summer 1973

(See ILLUSTRATION)

The Property of a Lady

EDWARD LEAR

- 42 ATHENS, *pencil, pen and brown ink, watercolour on grey paper, inscribed*,
numbered 129 and dated July 1848 6in. by 10in.
16.5cm. by 25.5cm.

This drawing was presumably executed in Athens when Lear returned there in July 1848 prior to his departure to Constantinople

(See ILLUSTRATION)



The Property of J. Chevniavsky

JOHN JOSEPH BARKER

- 43 AN ALBUM OF DRAWINGS OF IRISH RUSTIC SUBJECTS, *sixty-one, pen and ink, and sepia wash, all signed, one dated 1861*
(an album)

(See ILLUSTRATION)

The Property of a Lady

GEORGE PICKERING

- 44 LANCASTER CASTLE; A SOUTHEAST VIEW OF THE HOUSE OF A. L. MAYNARD, ESQ.; A SOUTH VIEW OF BIRDHOLME; BEAUCHIEF ABBEY; and four others of houses and churches, *four inscribed and two dated 1812*
each 7 $\frac{1}{4}$ in. by 10 $\frac{1}{2}$ in.
approximately 18.5cm. by 26.5cm.
(8)

(See ILLUSTRATION)

Various Properties

CHARLES WILD

- 45 ST. MARY'S REDCLIFF, BRISTOL: View of the North Porch; View of the Nave looking East; View of the South Transept, *three, pen and brown ink, and watercolour, all inscribed*
each 10in. by 7in.
25.5cm. by 18cm.
(3)



The Property of F. W. Shepherd, Esq.

THOMAS GIRTIN

- 46 THE SHEPHERD SKETCHBOOK, containing thirty-six pages and half pages, bound in marble boards, octavo

Literature: Martin Hardie, *Thomas Girtin, The Technical Aspect of his Work*, Old Watercolour Society's Club, Vol. IX, 1934.

Martin Hardie, *A Sketchbook of Thomas Girtin*, Walpole Society, XXVII, 1938, pp. 89-95, referred to as "Hardie".

Jonathan Mayne, *Thomas Girtin*, 1949

Iolo A. Williams, *Early English Watercolours (Connoisseur*, 1952), p. 101

Thomas Girtin and David Loshak, *The Art of Thomas Girtin*, 1954 (referred to as Girtin and Loshak)

Francis Hawcroft, *Watercolours by Thomas Girtin*, Exhibition 1975

Exhibited: Loan Exhibition of Watercolour Drawings by Thomas Girtin, 1953, No. 91, at Agnew's Galleries

Provenance: Sold 1898. Platt Vicarage, Rusholme, Manchester, bought by Mr. Shepherd, grandfather of the present owner

The drawings and inscription in the book as follows:—

Inscribed on the first sheet '*T. Girtin Sketches from Nature 1800—*'

- I PORTRAIT OF JOHN RAPHAEL SMITH, pen and brown ink, on a separate sheet of paper gummed into the sketchbook at the four corners, inscribed by Girtin 'Citizen Waiting for the Mail Coach', and 'John Raphael Smith Smith sketch'd from Life by T. Girtin', possibly by another hand

Portraits and figure studies by Girtin are rare but the characteristic sweeping stroke and curved modelling of the face are used here as in the 'Head of a Youth' [Ashmolean Museum, Oxford]

Literature: Hardie, No. 1

Girtin and Loshak, No. 410

(See ILLUSTRATION AND COLOUR FRONTISPIECE)

- [IA BOLTON ABBEY, a fragment of the left side of this watercolour, inscribed in pencil on the subsequent page 'Bolton Abbey—Colord on the spot Sold to Mr. Rogers 8 gn.'

The remainder of this watercolour is now in the British Museum; formerly in the collections of Samuel Rogers and Professor E. Telford (Girtin and Loshak 378)]

John Russell Smith



John Russell Smith

*John Russell Smith
The
Melrose Park
Boston*

2 BATTERSEA REACH, *pencil, watermarked 'W. Elgar 1801'*

This drawing has always been accepted as a preparatory study for the 'White House, Chelsea' [Tate Gallery, London]. The watercolour however is signed and dated 1800 whereas the drawing bears the watermark 1801. Girtin and Loshak made the point that the watercolour was probably executed in late 1800 and Hardie believed that Girtin might have been supplied maturing paper of 1801 early by the manufacturer. This may account for the discrepancy in the dates

Literature: Hardie, No. 2.

Girtin and Loshak, No. 337

(See ILLUSTRATION)

3 MOUNTAIN SCENERY, *pencil*

Thought by Hardie and Girtin and Loshak to be a view near Beddgelert. The latter date the drawing to 1800

Literature: Hardie, No. 3

Girtin and Loshak, No. 362

4 BEDGELLERT, *watercolour, inscribed in pencil on the facing page 'Bedgellert'*

Although Hardie dated it to 1799 and related it to the exhibited drawings of that year at the Royal Academy, Girtin and Loshak link it to the 1800 trip to Wales. It is also close in composition to the second drawing Bedgellert exhibited in 1799 but retouched in 1801 [formerly in the collection of L. J. E. Hooper]

Literature: Hardie, No. 4

Girtin and Loshak, No. 361

Engraved: *Liber Naturae*, May 7th 1824, by S. W. Reynolds, reprinted 1883, mezzotint

(See ILLUSTRATION)



- 5 'PLUMTON'—THE STABLES AT THE HALL, PLUMPTON PARK, *pencil*,
inscribed 'Plumton in pencil'

Dated by Girtin and Loshak to the summer of 1800 when Girtin was staying at Harewood. Plumpton Park, situated two miles south of Knaresborough and encompassing Grimbald Crag, had been inherited by the Earl of Harewood, Girtin's patron, by 1800. Daniel Lascelles had begun an ambitious mansion there in the third quarter of the eighteenth century. Having built the stable block the owner found it impossible to complete the project and the stables were converted into living quarters

Literature: Hardie, No. 5
Girtin and Loshak, No. 374

(See ILLUSTRATION)

- [5A SKETCH OF HAREWOOD HOUSE, sold by the artist and taken out of the sketch book, *inscribed in pencil Sketch of Harewood House in pencil sold to Mr. Hargreaves £1.10'*]

- 6 HAREWOOD HOUSE, *pencil, inscribed and dated 1800*

This drawing is also dated to the summer of 1800. Harewood was the home of the Earl of Harewood and Girtin stayed there on his way through Yorkshire. The promontory in the foreground is the kitchen garden. This drawing may well be connected to a water-colour of the same view formerly in the Percy Collection and sold as lot 513, 24th April 1890, Christie's (bought by P. & D. Colnaghi)

Literature: Hardie, No. 6
Girtin and Loshak, No. 374

(See ILLUSTRATION)



7 GRIMBALD BRIDGE, *pencil*

Dated by Girtin and Loshak to 1800.

Literature: Hardie, No. 7
Girtin and Loshak, No. 371A

[7A Page removed presumably by the artist leaving pencil indications of a drawing on the remaining edge.]

8 THE ABBEY MILL, KNARESBOROUGH, *pencil, watermarked 179 . . ., inscribed 'at Knaresborough'*

Dated by Girtin and Loshak to the 1801 visit to Yorkshire. This drawing is a preparatory study for *'The Abbey Mill'*, now in the Mellon Collection [see *English Drawings and Watercolours*, Pierpoint Morgan Library, 1972, No. 96]

(See ILLUSTRATION)

9 KIRBY PRIORY, *pencil, inscribed 'near Malham Kirby'*

This drawing is a preparatory study for the watercolour *'Kirby Priory, near Malham, Yorkshire'* [B.M. 1855-2-14-5 Chamber Hall]. Girtin must have executed the drawing when in Yorkshire in 1801

Literature: Hardie, No. 9
Girtin and Loshak, No. 433

(See ILLUSTRATION)

[9A TREES ON A BANK, *pencil*

[9B KIRBY CHURCH, a fragment of a removed watercolour, *pencil and watercolour, inscribed on the subsequent edge 'Kirby Church', and on the reverse (Mr. Bond)*]



10 SANDSEND, WHITBY, *pencil*

This is a study for the watercolour Sandsend, Yorkshire (G & L. 426 ii) now in the Girtin Collection which is signed and dated 1802. The drawing was probably executed when Girtin was staying with Lord Mulgrave at Mulgrave Castle near Whitby in 1801

Literature: Martin Hardie, *Thomas Girtin, The Technical Aspects of his work, Old Watercolour Society's Club, Volume XI, pl. IV*

Hardie, No. 10

Girtin and Loshak, No. 426

11 GRIMBALD CRAG, *pencil, inscribed 'Grimble Crag nr Knareboro'*

This drawing belongs to either of the two trips to Yorkshire in 1800 and 1801

Literature: Hardie, No. 11

Girtin and Loshak, No. 369 (A)

12 GRIMBALD CRAG, *watercolour, inscribed 'River Nid'*

Another drawing of the same subject is in the British Museum (B.M. 1855-2-14-33): it is smaller in size [$4\frac{1}{2}'' \times 6\frac{5}{8}''$] and probably was part of another sketchbook that is now split up. Both drawings date from 1800-1801

Literature: Hardie, No. 12

Girtin and Loshak, No. 370 (B)

(See ILLUSTRATION)

[12A Removed drawing, pencil indication]

13 GUISBOROUGH PRIORY, *pencil, inscribed 'Gisboro'*

This study dates from 1801 when Girtin signed and dated two other views of Guisborough Priory (G & L. now 430 ii and 430 iii) now in the National Gallery of Scotland and in the Tate Gallery respectively

Literature: Hardie, No. 13

Girtin and Loshak, No. 430



[13A Fragment of removed drawing *pencil and watercolour*]

14 BOLTON ABBEY, *pencil, inscribed 'Bolton'*

Again dated to either the 1800 or 1801 visit to Yorkshire

Literature: Hardie, No. 14

Girtin and Loshak, No. 377

15 BOLTON ABBEY, *pencil, inscribed 'Bolton'*

Dated to 1800 this drawing shows the east end of the Abbey from across the river. The left side of the watercolour of Bolton Abbey in the National Gallery of Wales (Girtin and Loshak 376 iv) is based on this drawing. Girtin made two other drawings of Bolton from the same view-point in 1800 and 1801 now in Leeds City Art Gallery and the Eton College Collection

Literature: Hardie, No. 15

Girtin and Loshak, No. 376 i

(See ILLUSTRATION)

16 BOLTON ABBEY, *pencil, inscribed 'Bolton', the drawing runs over to the left hand leaf of the sketchbook*

Dated to 1800

Literature: Hardie, No. 16

Girtin and Loshak, No. 375

[16A RIPPON MINSTER, fragment of removed watercolour, *inscribed on the preceding page 'Sketch—Rippon Minster Colord on the spot. Sold to . . . 8.8.0'*]

17 MIDDLEHAM CASTLE, *pencil, inscribed 'Middleham Castle'*

Middleham Castle lies thirty miles north of Harewood and it is probable that Girtin made this drawing whilst staying in Yorkshire in 1800

Literature: Hardie, No. 17

Girtin and Loshak, No. 389



18 MIDDLEHAM, YORKSHIRE, *pencil, inscribed 'Middleham'*

This is a sketch of the village with the castle in the background. A similar view dated 1799 is now in the Agnes and Norman Lupton Collection in Leeds (G. & L. 312 i). This drawing, probably executed in 1800, may either be a record of the earlier watercolour or a revised sketch made on the spot when in Middleham in 1800

Literature: Hardie, No. 18

Girtin and Loshak, No. 312 ii

(See ILLUSTRATION)

19 VILLAGE AT THE BEND IN A RIVER, *pencil, inscribed on a slope to the right 'Brown Earth'*

Girtin and Loshak, and Hardie have suggested that this is a view in Yorkshire; and the former have put forward the idea that the drawing may be connected with the lost watercolour 'At Knaresborough' formerly in Percy Collection. Stylistically it fits into the 1801 group of drawings

Literature: Hardie, No. 19

Girtin and Loshak, No. 450

(See ILLUSTRATION)

20 SEA-SHORE WITH FISHING BOATS: COTTAGES ON A CLIFF BELOW, *pencil*

This and the following two drawings were first associated with Girtin's apocryphal visit to Scotland with George Morland in a collier. (See L. Binyon, *British Museum Catalogue*). Later Martin Hardie connected them with the other Yorkshire Drawings of 1801 thinking that the coastline was probably near Whitby which is near Sandsend and Mulgrave Castle. However the verso of drawing No. 22 is inscribed 'Mount Edgecombe'. There exist two drawings in the west country dated 1801; the View of Plymouth, Ashmolean Museum (G. & L. 423) and Devonport in the Hannen Collection (G. & L. 424). This definitely implies a visit to Devon by Girtin in that year and these three shipping drawings probably belong to that journey.

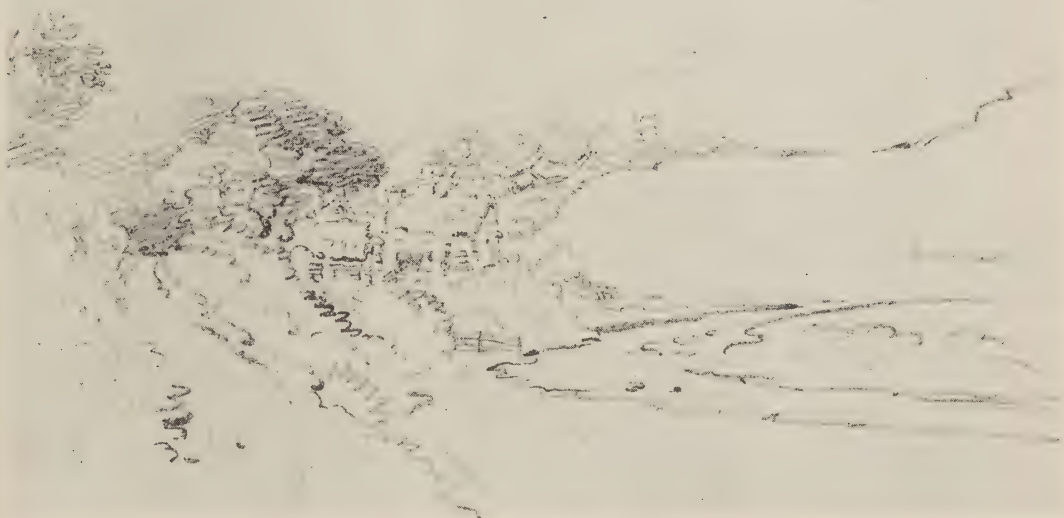
Literature: Lawrence Binyon, *Catalogue to the English Drawings in the British Museum*

Hardie, No. 20

Girtin and Loshak, No. 428c



Northampton



- 21 SHIPPING, OFF THE COAST, ON A CALM SEA, *pencil*. See previous note

Literature: Hardie, No. 21

Girtin and Loshak, No. 428D

- 22 SHIPPING OFF THE COAST, ON A CALM SEA, *watercolour, inscribed on the reverse 'Mount Edgecombe'*

Literature: Hardie, No. 22

Girtin and Loshak, No. 428E

(See ILLUSTRATION)

- 23 RUINS IN LORD MULGRAVE'S PARK, *pencil*

Girtin probably stayed with Lord Mulgrave in 1801 when this drawing was executed

Literature: Hardie, No. 23

Girtin and Loshak, No. 425

- [23A Fragment of pencil drawing, *pencil inscribed on the following page 'Gravel Caves with a peep of the sea. Colord on the spot. Coast of Yorkshire. Sold to Miss Dinn. Harted Priory £4.4.0.'*]
-



Framed Drawings
The Property of a Gentleman

JOHN SELL COTMAN

- 47 TREES AND ROCKS, *pencil and black chalk, signed* 9in. by 10 $\frac{3}{4}$ in.
23cm. by 27·5cm.

Collection: Bellingham-Smith

PETER DE WINT

- 48 STUDY OF AN ELM TREE, *black crayon and white chalk on blue paper* 9 $\frac{1}{2}$ in. by 6 $\frac{3}{4}$ in.
24·5cm. by 17cm.

GEORGE ROMNEY

- 49 SKETCH FOR PORTRAIT OF ELIZABETH, VISCOUNTESS BULKELEY, AS
 HEBE—IN THE COLLECTION OF SIR RICHARD WILLIAMS-BULKE-
 LEY, *pen and sepia ink and wash* 7in. by 3 $\frac{1}{2}$ in.
17·5cm. by 9cm.

THOMAS ROWLANDSON

- 50 THE QUACK—DR. HUMBUG GIVES ADVICE GRATIS, *pen and sepia ink and
 watercolour* 11 $\frac{3}{4}$ in. by 9 $\frac{3}{4}$ in.
30cm. by 23·5cm.

Exhibited: Musée des Arts Decoratifs, Paris, 1938, *Caricatures et
 Moeurs Anglaise*

(See ILLUSTRATION)

HENRY WILLIAM BUNBURY

- 51 HORROR AT THE NURSE'S ARRIVAL, *pencil and watercolours, recto;*
10in. by 6 $\frac{3}{4}$ in.
25·5cm. by 17cm.

The Doctor's Report, *pencil, verso, unframed*

Collection: Sir William Bunbury, Bart.



THOMAS ROWLANDSON

- 52 THE CHAMBER WAR—DANCE OF DEATH, II, 32, *pen and sepia ink and watercolour*
5½in. by 9in.
14cm. by 22.5cm.

*'When Doctors three the Labour share
No wonder death attends them there'*

(See ILLUSTRATION)

THOMAS ROWLANDSON

- 53 THE PHYSICIAN, *pen and sepia ink and watercolour*
7¼in. by 5¾in.
18.5cm. by 14.5cm.

THOMAS ROWLANDSON

- 54 THE COMFORTS OF BATH—TAKING MEDICAL OPINION, *pen and indian ink and watercolour*
8¼in. by 13in.
21cm. by 33cm.

(See ILLUSTRATION)



THOMAS ROWLANDSON

- 55 THE EPICUREAN,
- pen and sepia ink and watercolour, inscribed*

10 $\frac{3}{4}$ in. by 8in.
27cm. by 20.5cm.

(See ILLUSTRATION)

THOMAS ROWLANDSON

- 56 A LOBOTOMICAL OPERATION,
- pen and ink and watercolour, signed and dated 1825*

9in. by 7 $\frac{1}{4}$ in.
23cm. by 18.5cm.

THOMAS ROWLANDSON

- 57 DR. BRODUM AND HIS ASSISTANT AT WORK—PRO BONO PUBLICO,
- pen and indian ink and watercolour, inscribed*

9in. by 7 $\frac{1}{4}$ in.
23cm. by 18.5cm.

Dr. Brodum was a German Jew said to have started life as a footman to Dr. Borsy, a Mountebank. He commenced by marketing a 'Nervous Cordial' and a 'Botanical Syrup'. He eventually set up practice in the West End. He claimed to possess a medicinal diploma from the Marischal College, Aberdeen

(See ILLUSTRATION)

THOMAS ROWLANDSON

- 58 THE DENTIST,
- pen and ink and washes, signed on the mount*

10 $\frac{1}{2}$ in. by 8 $\frac{1}{2}$ in.
27cm. by 21.5cm.



Various Properties

SAWREY GILPIN

- 59 A STUDY OF FIGHTING STALLIONS, *pencil and coloured wash, heightened with white on buff paper, inscribed 'J. H. from Gilpin 1818-' arched top*
16in. by 33in.
40.5cm. by 58.5cm.

(See ILLUSTRATION)

THOMAS ALLOM

- 60 AN EXTENSIVE LANDSCAPE WITH REAPERS IN THE FOREGROUND and a Country House and its Park in the distance, *signed and dated 1846*
16½in. by 25½in.
42cm. by 65cm.

GEORGE TATTERSALL

- 61 THE GOODWOOD CUP, *signed, inscribed and dated 1845* 11½in. by 20in.
29.5cm. by 51cm.

(See ILLUSTRATION)

WILLIAM JAMES MULLER

- 62 ANTICA OSTERIA JELLA TORRE, *pencil and watercolour* 13¼in. by 9½in.
34cm. by 24cm.



The Property of a Gentleman

ROBERT HILLS

63 STAG HUNTING IN THE HIGHLANDS

32½in. by 21½in.
82·5cm. by 54·5cm.

Collections: John Vickers
Stanley Vickers, M.P.

(See ILLUSTRATION)



Various Properties

HENRY BRIGHT

- 64 A RUINED CASTLE, *charcoal, heightened with pastel on buff paper*
 14 $\frac{3}{4}$ in. by 10 $\frac{3}{4}$ in.
 36cm. by 27.5cm.

WILLIAM CALLOW, R.W.S.

- 65 PUTTING INTO PORT AT DUSK, *heightened with bodycolour*
 5 $\frac{3}{4}$ in. by 14 $\frac{1}{2}$ in.
 14.5cm. by 37cm.

WILLIAM CALLOW, R.W.S.

- 66 TAKING DOWN SAILS IN PORT, *pencil, heightened with red bodycolour and white chalk on buff paper*
 4 $\frac{1}{2}$ in. by 7 $\frac{1}{4}$ in.
 11.5cm. by 18.5cm.

FRANCIS NICHOLSON

- 67 THE FORGE NEAR KNARESBOROUGH, *pen and brown and black ink and watercolour*
 11 $\frac{3}{4}$ in. by 16 $\frac{1}{2}$ in.
 30cm. by 42cm.

(See ILLUSTRATION)

The Property of Miss H. N. Downton

SAMUEL PROUT

- 68 AN OLD STONE BRIDGE WITH FIGURES FISHING, *pencil and watercolour*
 12 $\frac{1}{2}$ in. by 17 $\frac{1}{4}$ in.
 32cm. by 43.5cm.

The Property of a Lady

EDWARD LEAR

- 69 ST. JULIAN'S BAY, MALTA; VALETTA AT DUSK, *a pair, both signed with monogram*
 each 3 $\frac{3}{4}$ in. by 7 $\frac{3}{4}$ in.
 9.5cm. by 19.5cm.
 (2)

Collection: The Misses Egerton.
 By descent to present owner

(See ILLUSTRATION)



The Property of a Nobleman

JOHN FREDERICK LEWIS, R.A.

- 70 SIR EDWIN LANDSEER, R.A., IN THE ACT OF ANGLING, *signed and inscribed with the original title on the backboard* 19¼in. by 25½in.
49cm. by 63·5cm.

Collections: G. A. Fuller, 1894

Arthur N. Gilbey

Berry

Exhibition: The Old Watercolour Society, 1830, No. 95, as
Piscator: 'Look you now you see him plain, . . .' see
Isaac Walton, *The Compleat Angler*

Literature: Walter Shaw Sparrow, *Angling in British Art*, 1923,
pp. 66 to 68, and illustrated facing page 88

Sold: Messrs. Christie, Manson and Wood, 25th April,
1940. *The Arthur N. Gilbey Collection of Angling
Pictures*. Lot 51. Bought by Berry, 155 gns.

(See COLOUR ILLUSTRATION)



The Property of a Lady

WILLIAM CALLOW

- 71 LES HALLES, BRUGES, *pencil and watercolour, signed, inscribed and dated*
Sept. 5 '44 *14½in. by 21¼in.*
37cm. by 54cm.

(See ILLUSTRATION)

Various Properties

CHARLES COOPER HENDERSON

- 72 GOING TO THE WAPPENSHAW, *pencil and watercolour, heightened with*
white *8¾in. by 14¾in.*
22.5cm. by 37.5cm.
 The subject taken from Sir Walter Scott, *Old Mortality*

D. COX

- 73 THE DROVERS, *bears signature and dated 1853* *8in. by 10in.*
20.5cm. by 25.5cm.

The Property of Dr. P. A. Toller

EDWARD LEAR

- 74 CORFU SEEN FROM THE VILLAGE OF ASCENSION, *pen and brown ink and*
watercolour, inscribed 'Corfu' and numbered '3', dated Dec^b 18, 1855
and Feb^y 5, 1856 *4½in. by 7in.*
11.5cm. by 18cm

(See ILLUSTRATION)

DAVID COX

- 75 A MOUNTAINOUS LANDSCAPE, *pencil and coloured washes on blue paper*
6¾in. by 16¾in.
17cm. by 42.5cm.

Collection: The Artist's grand-daughter



The Property of a Gentleman

DAVID COX

76 CALAIS PIER, *signed and dated* 1831

8 $\frac{1}{4}$ in. by 12 $\frac{1}{4}$ in.
21cm. by 31cm.

Collection: J. E. Swan
W. Leitch

Exhibition: The Old Watercolour Society, 1831, No. 337

(See ILLUSTRATION)



The Property of a Lady

DAVID COX

- 77 AN OLD HOUSE AT BATHERSAY, *grey wash*

6½in. by 8¾in.
16.5cm. by 22.5cm.

Various Properties

THOMAS COLMAN DIBDIN

- 78 A FRENCH STREET SCENE, *heightened with white, signed and dated 1876*

21in. by 14½in.
53.5cm. by 37cm.

ENGLISH SCHOOL, late 18th century

- 79 ST. AUGUSTINE'S ABBEY, CANTERBURY with cattle in the foreground

TONBRIDGE CASTLE, a man with a kite in the foreground, *a pair, pen and black ink and watercolour*
each 11¾in. by 18¾in.
30.5cm. by 47.5cm.
(2)

The Property of a Gentleman

WILLIAM WOOD DEANE

- 80 A PIAZZA IN VERONA, *heightened with bodycolour, signed and dated 1870*

33½in. by 38in.
59.5cm. by 96cm.

(See ILLUSTRATION)

The Property of Miss L. M. Pryor

THOMAS ROWLANDSON

- 81 THE MARKET PLACE AT MARKET HARBOROUGH, *pen and brown ink and coloured washes*

8¼in. by 11¼in.
21cm. by 28.5cm.

(See ILLUSTRATION)



The Property of a Lady

JAMES HOLLAND

82 THE SALUTE FROM THE DOGE'S PALACE, *pencil and watercolour, signed
with monogram and dated '53*

9 $\frac{3}{4}$ in. by 6 $\frac{3}{4}$ in.
25cm. by 17cm.

(See ILLUSTRATION)



Various Properties

ALBERT GOODWIN

- 83 ALL SAINTS CHURCH AND COLLEGE, MAIDSTONE, *signed and dated 1884*
11½in. by 20¼in.
29cm. by 51.5cm.

RICHARD HAMILTON ESSEX

- 84 THE DUKE OF YORK'S MONUMENT AND CARLTON HOUSE TERRACE
 FROM ST. JAMES'S PARK, *signed and inscribed on the reverse*
8½in. by 12¾in.
21.5cm. by 32.5cm.

(See ILLUSTRATION)

RICHARD DOYLE

- 84A MIDSUMMER'S NIGHT'S DREAM, *pen and black ink heightened with red*
watercolour on buff paper, inscribed 'Doyle' on the reverse *13¼in. by 16½in.*
33.5cm. by 42cm.

(See ILLUSTRATION)

WILLIAM GREEN

- 85 WINDERMERE FROM BELMONT GROVE
14in. by 19¾in.
35.5cm. by 50cm.



JAMES BOURNE

- 86 THE CHURCH AT PULVERBACK, with a girl on a path in the foreground,
pencil and watercolour, signed and inscribed on the reverse 9½in. by 14in.
24cm. by 35.5cm.

(See ILLUSTRATION)

FRANCIS NICHOLSON

- 87 A WATERMILL ON A RIVER, barns in the background 10in. by 14½in.
25.5cm. by 37cm.

(See ILLUSTRATION)

SIR GEORGE HAYTER, R.A.

- 88 A CIRCASSIAN WOMAN TAKEN AS A HOSTAGE BY GEORGIANS, *pencil*
and sepia wash squared for transfer, signed inscribed and dated 1827
21½in. by 27½in.
54.5cm. by 70cm.

This is a study for a painting executed for Lord Carysford in
Florence in 1827

Provenance: Lord Carysford

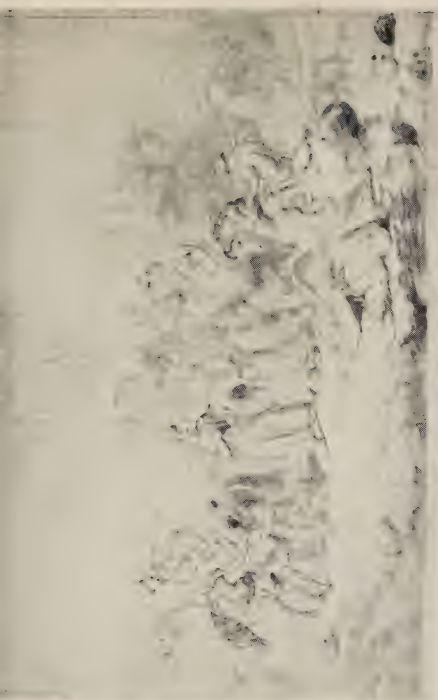
Sir George Hayter (re-purchased at Lord Carysford's
sale, 1828, lot 621A)

(See ILLUSTRATION)

HERCULES BRABAZON BRABAZON

- 89 ON THE GRAND CANAL, VENICE, *pencil and watercolour, heightened with*
bodycolour on grey paper, signed with initials 10in. by 13½in.
25.5cm. by 34.5cm.

(See ILLUSTRATION)



89

86

88

87

EDWARD LEAR

- 90 FINALE IN THE GULF OF GENOA, *heightened with white, signed with monogram*
6 $\frac{1}{4}$ in. by 10in.
16cm. by 25.5cm.

(See ILLUSTRATION)

EDWARD DUNCAN, R.W.S.

- 91 NEAR SHERE, *pencil and watercolour, signed and dated 1878*
9 $\frac{1}{2}$ in. by 13 $\frac{3}{4}$ in.
24cm. by 35cm.

LOUIS HAGHE

- 92 THE VISIT OF ALBERT AND ISABELLA TO ANTWERP, *pencil and water-colour, heightened with white, signed, inscribed on the reverse*
14 $\frac{3}{4}$ in. by 10 $\frac{3}{4}$ in.
37.5cm. by 27.5cm.

Provenance: The Artist's Sale

EDMUND MORISON WIMPERIS

- 93 ARUNDEL CASTLE FROM THE RIVER MEADOWS, *signed with initials and dated '75*
16in. by 24 $\frac{1}{4}$ in.
40.5cm. by 61.5cm.

(See ILLUSTRATION)



JOSEPH MALLORD WILLIAM TURNER, R.A.

- 94 THE OLD INN YARD AT THE CORNER OF MARKET STREET, ST. ALBANS,
HERTFORDSHIRE, *pencil and coloured washes* 6½in. by 7½in.
16cm. by 19cm.

(See ILLUSTRATION)



GEORGE PERFECT HARDING

- 95 PRINCE HENRY & MARY QUEEN OF SCOTS, *pen and black ink and grey wash, inscribed 'The most illustrious Prince Henry, Lord Darnly, King of Scotland, father to our Sovereign Lord and King James. He died at the age of 21, 1567. The most excellent Princesse Marie, Queene of Scotland, mother to our Sovereign Lord King James. She died 1586 and intombed at Westminster'*
11¼in. by 9½in.
28.5cm. by 24cm.

SAMUEL PROUT

- 96 ROUEN, *pencil and watercolour, heightened with bodycolour on buff paper*
14in. by 9¾in.
35.5cm. by 25cm.

(See ILLUSTRATION)

JAMES DUFFIELD HARDING

- 97 GRAUBARD, *pencil and black chalk heightened with white on grey paper, inscribed*
5½in. by 9in.
14cm. by 23cm.

THOMAS BUSH HARDY

- 98 ENTRANCE TO THE HAMOAZE, PLYMOUTH; CRICCIETH, N. WALES, *a pair, both heightened with bodycolour, both signed and inscribed*
each 8¾in. by 27½in.
22cm. by 70cm.
(2)

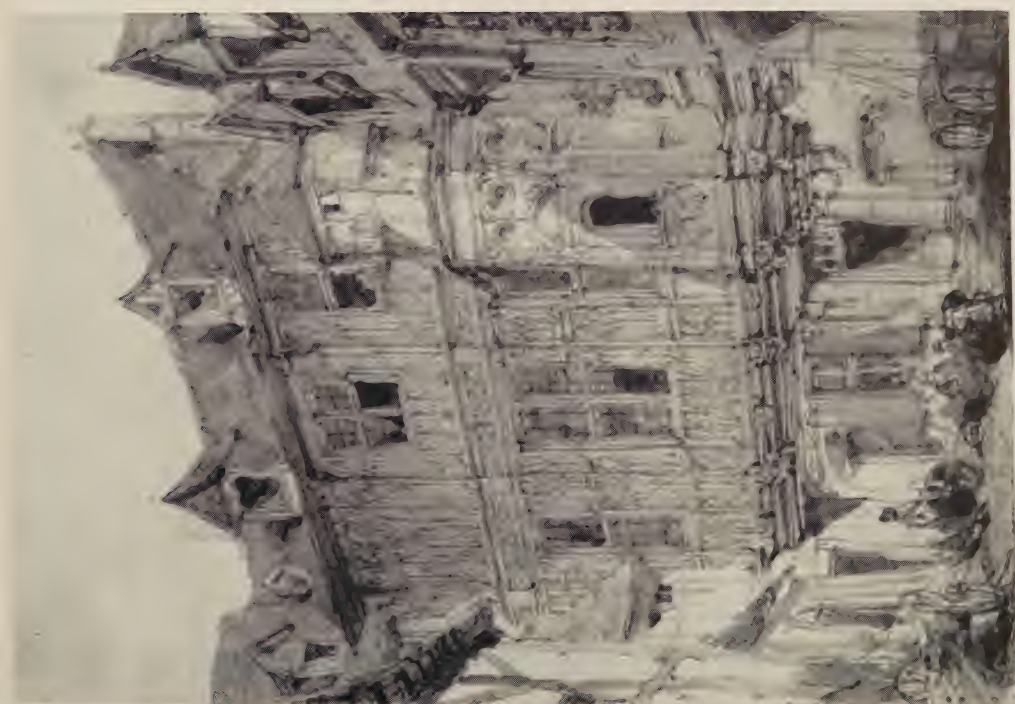
JAMES HOLLAND

- 99 A VENETIAN CANAL, *pencil and watercolour, signed with initials, inscribed 'Venice', and dated 24 Sept. 1857*
10¾in. by 7½in.
27.5cm. by 19.5cm.

(See ILLUSTRATION)



99



96

The Property of a Lady

PAUL SANDBY, R.A.

- 100 A VIEW OF CHEPSTOW CASTLE, from the river, *heightened with bodycolour, signed and dated 1787*
16in. by 23in.
40.5cm. by 89cm.

This is a freely worked variant of the left side of Chepstow Castle, plate III from *Views in Wales*, 1777/78, by Paul Sandby, etching with aquatint

(See ILLUSTRATION)



Various Properties

SIR GEORGE HAYTER, R.A.

101 COSTUME STUDIES

5½in. by 8½in.
14cm. by 21·5cm.

THOMAS HEAPHY

102 PORTRAIT OF MISS GODFREY with her dog, *pencil and coloured washes on buff paper, signed, inscribed 'Broadlands' and dated 1802, also inscribed with the sitters' name on the reverse*

10in. by 7¾in.
25·5cm. by 20cm.

Collection: Capt. C. B. Godfrey
By descent to present owner

J. VARLEY

103 CONWAY CASTLE FROM THE RIVER, *pencil and watercolour, heightened with gum arabic*

14¾in. by 21¼in.
27·5cm. by 54cm.

(See ILLUSTRATION)

ANTHONY VANDYKE COPLEY FIELDING

103A A VIEW OF DURHAM CATHEDRAL from the South

8½in. by 10½in.
21·5cm. by 26·5cm.

WILLIAM HENRY DAVIS

104 VIEW OF THE DUKE OF GRAFTON'S HOUNDS AND HUNTSMEN taken from the kennel in Whittlebury Forest, *pencil and watercolour, signed, inscribed "Sholebroke Kennel in Summer", dated 1815, and inscribed on the reverse*

10¾in. by 17¼in.
27·5cm. by 44cm.

(See ILLUSTRATION)



WILLIAM CANTILOE JOY

- 105 THE CUTTER GREYHOUND WITH TWO SAILING SHIPS, *pencil and watercolour*
 8in. by 11½in.
 20cm. by 29cm.

(See ILLUSTRATION)

JOHN FREDERICK HERRING, SNR

- 106 A FARMYARD SCENE with Pigs at a Trough and a Peacock on a wooden fence, *pencil and watercolour*
 5¾in. by 5¾in.
 14cm. by 14cm.

H*** CROMWELL

- 107 A VIEW OF THE RUINS OF WOYESLEY CASTLE, *pencil and watercolour, inscribed and dated 1797 on the mount, also inscribed on the reverse*
 15in. by 21¾in.
 38cm. by 55cm.

JOHN HOPPNER, R.A.

- 108 A RUSTIC FAMILY OUTSIDE A COTTAGE, *pencil and black chalk, heightened with white chalk on grey paper*
 15in. by 16in.
 38cm. by 40.5cm.

Collection: The Earl of Warwick

The Property of a Gentleman

THOMAS GIRTIN

- 109 BELLE VUE AND PONT DE SÈVRES FROM ST. CLOUD, *hand coloured soft ground etching*
 5½in. by 18in.
 14cm. by 45.5cm.

One of the twenty soft ground etchings drawn and etched by Thomas Girtin in 1802 for 'A Selection of Twenty of the most Picturesque Views in Paris and its environs Drawn and Etched in the year 1802. . . .'

Collection: Sir Hugh Beaver

Literature: *British Museum Catalogue of Drawings by British Artists*, 1900, Vol. II, p. 231

Jonathon Mayne, *Thomas Girtin*, 1949, pp. 67, 68, 81 and 83

Thomas Girtin and David Loshak, *The Art of Thomas Girtin*, 1954, pp. 43-45, 81, 84, 198-200



Various Properties

JOSHUA CRISTALL

- 110 JUNO FEEDING AN EAGLE FROM A GOLDEN CUP, *inscribed on the reverse*
11½in. by 11½in.
29cm. by 29cm.

For a drawing of Cristall's paintings of classical subjects see *Joshua Cristall*, Victoria & Albert Museum, 1975, pp. 104-107

(See ILLUSTRATION)

JOHN DOWNMAN, A.R.A.

- 111 PORTRAIT OF CHARLOTTE MONRO, *pastel, signed with initials, inscribed on the reverse, oval*
8in. by 7in.
21cm. by 17.5cm.

(See ILLUSTRATION)

FRANCIS NICHOLSON

- 112 A MOUNTAINOUS TORRENT, *signed* 26¼in. by 19½in.
67cm. by 49.5cm.

(See ILLUSTRATION)

ENGLISH SCHOOL, circa 1840

- 113 PORTRAIT OF A GENTLEMAN, half-length, said to be a member of the Coleridge family, *pastel, inscribed 'Mr. Taylor Coleridge, 18 . . .', in a fine wooden contemporary frame*
15½in. by 12¾in.
39cm. by 32.5cm.

Collections: Dr. Beddoes of Clifton, Bristol
William Danger Fripp

(See ILLUSTRATION)



II2
II0

III
II3

JAMES HOLLAND

- 114 THE PONTE DI RIALTO, *pencil, inscribed and dated April 16th, recto;*
 STUDIES OF GONDOLAS, *pencil, verso* 6 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$ in.
 17cm. by 26cm.

THOMAS SEWELL ROBINS

- 115 ROWING TO THE SHORE IN CHOPPY SEAS, *signed with initials*
 7 $\frac{1}{4}$ in. by 11in.
 18.5cm. by 28cm.

(See ILLUSTRATION)

The Property of the Broadwood Trust

JOHN BROWN

- 116 PORTRAIT OF WILLIAM MURRAY, *pencil, oval, inscribed on the reverse*
 20in. by 16in.
 51cm. by 40.5cm.

Various Properties

THOMAS SUNDERLAND

- 117 THE BARBICAN, CARISBROOKE CASTLE, ISLE OF WIGHT, *pencil, pen and*
grey ink and coloured washes 8in. by 12in.
 20.5cm. by 30.5cm.

JOSEPH STANNARD

- 118 SEABOOTS, SOU'WESTERS AND FISHING GEAR, *pencil and watercolour*
 4 $\frac{1}{2}$ in. by 7in.
 11.5cm. by 17.5cm.

The Property of Mrs. S. Friedman

EDWARD WILLIAM COOKE, R.A.

- 119 PORTSMOUTH HARBOUR, a smack approaching a hulk, *signed and dated*
1856, and inscribed on the reverse 14 $\frac{1}{2}$ in. by 22 $\frac{1}{2}$ in.
 37cm. by 57cm.

(See ILLUSTRATION)



The Property of the 7th Earl of Rosebery and Midlothian

ALFRED GOMERSAL VICKERS

120 THE KREMLIN, MOSCOW, WITH FIGURES IN THE SQUARE

10 $\frac{3}{4}$ in. by 16 $\frac{1}{4}$ in.

27cm. by 41cm.

The artist visited Russia in 1833

(See ILLUSTRATION)



Various Properties

WILLIAM HENRY HUNT

121 A TOKEN OF LOVE, *signed*

15¼in. by 11in.
39cm. by 28cm.

CHARLES COOPER HENDERSON

122 HARD LABOUR, *pencil and watercolour, signed with monogram* 8in. by 14¼in.
20cm. by 36cm.

WILLIAM ADOPHUS KNELL

123 SHIPPING IN PORTSMOUTH HARBOUR, *watercolour heightened with white,*
signed 8¾in. by 13½in.
22cm. by 34cm.

JAMES LAMBERT, JNR

124 ROCKS AT TUNBRIDGE WELLS, *in a painted oval, signed, inscribed and*
dated 1786 10in. by 14in.
25.5cm. by 35.5cm.

SARAH STONE

125 PARROTS AND A BUTTERFLY, *signed and dated February 24th 1779; THREE*
PARROTS IN A TREE, signed and dated 15th February 1779
each 9½in. by 14½in.
24cm. by 37cm.
(2)

(See ILLUSTRATION)

THOMAS ROWLANDSON

125A THE POOL OF LONDON, *pencil and watercolour* 9½in. by 14¼in.
24cm. by 36cm.

(See ILLUSTRATION)



The Property of Mrs. F. V. Hadden

JOHN RUSSELL, R.A.

- 126 PORTRAIT OF LADY ROSS, née Amelia Sydenham, *pastel, signed and dated*
1802, *inscribed an old label attached to the reverse* 23½ in. by 17½ in.
59.5 cm. by 44.5 cm.

Collection: Major Ross

Exhibition: John Russell, R.A., Grosvenor Gallery Exhibition,
1889

Literature: George C. Williamson, *John Russell, R.A.*, 1894, p.
161

(See ILLUSTRATION)



Various Properties

WILLIAM TURNER OF OXFORD

- 127 A VIEW OF KINGLEY BOTTOM, SUSSEX WITH YEW TREES AT DUSK,
signed and inscribed on reverse label 14 $\frac{3}{4}$ in. by 21 $\frac{1}{4}$ in.
 37.5cm. by 54cm.

Exhibition: The Works of William Turner, University Galleries,
 Oxford, 1895

(See ILLUSTRATION)

WILLIAM TURNER OF OXFORD

- 128 A VIEW FROM THE DOWNS ABOVE KINGLEY BOTTOM, SUSSEX, *signed*
and inscribed on reverse label 14 $\frac{1}{2}$ in. by 19 $\frac{1}{2}$ in.
 37cm. by 49.5cm.

Exhibition: *The Works of William Turner*, University Galleries,
 Oxford, 1895

(See ILLUSTRATION)

CARL WERNER

- 129 THE FORUM, ROME, *signed, inscribed 'Rome' and dated 1853*
15in. by 11in.
 38cm. by 28cm.

HENRY BARLOW CARTER

- 130 NEAR WHITBY 6in. by 8 $\frac{1}{2}$ in.
 15cm. by 21.5cm.

JOHN FREDERICK LEWIS, R.A.

- 131 AN OLD WOMAN SHELLING PEAS, *heightened with white, signed and dated*
 1830 5in. by 6in.
 13cm. by 15cm.



The Property of Mrs. A. H. Piper

EDWARD LEAR

- 132 BETWEEN CROIATT AND ALESSIO IN ALBANIA, *pencil, pen and brown ink, watercolour, inscribed and dated Oct. 1, 1848*
6 $\frac{3}{4}$ in. by 10in.
17cm. by 25.5cm.
- 133 MONASTIR IN MACEDONIA, *pencil, pen and brown ink, watercolour, heightened with white, inscribed extensively, numbered 34, and dated 19. Sept. 1848, on grey paper*
8 $\frac{1}{4}$ in. by 11 $\frac{1}{4}$ in.
21cm. by 28.5cm.

(See ILLUSTRATION)

EDWARD LEAR

- 134 CORI, near Rome, *pencil and watercolour, inscribed and dated 1 Febr. 1840*
9 $\frac{1}{4}$ in. by 16 $\frac{1}{2}$ in.
23.5cm. by 42cm.

EDWARD LEAR

- 135 EZA, near Nice, *pen and brown ink, watercolour, heightened with white, on blue paper, inscribed and numbered 78 and dated 11 a.m. 19 March 1865*
13in. by 19 $\frac{1}{2}$ in.
33cm. by 49.5cm.

(See ILLUSTRATION)



Various Properties

WILLIAM HAMILTON, R.A.

- 136 HERO AND LEANDER, *signed and dated 1801*

16 $\frac{3}{4}$ in. by 10 $\frac{3}{4}$ in.
42.5cm. by 27.5cm.

(See ILLUSTRATION)

ELIZABETH LYTTTELTON

- 137 A DISCONTENTED GENTLEWOMAN, *watercolour, on vellum, signed and dated 1755*

8 $\frac{3}{4}$ in. by 7in.
22.5cm. by 18cm.

Elizabeth Lyttelton was eldest daughter of Sir Robert Rich. She married George, 1st Baron Lyttelton in 1749 from whom she 'separated early'. She died in 1795. She exhibited with the Society of Artists and at the Royal Academy as Lady Lyttelton (sic)

JOHN CLAUDE NATTES

- 138 A WOODED LANDSCAPE with a figure approaching a bridge and a town in the mountains beyond, *heightened with bodycolour, signed, inscribed and dated 1816 on the reverse*

6in. by 8 $\frac{3}{4}$ in.
15cm. by 22cm.

SIR JOHN FLEMING LEICESTER, BT, LORD DE TABLAY

- 138A A MOUNTAINOUS RAVINE with a waterfall, *pen and brown ink and brown and grey washes, signed and dated 1787 on the reverse*

20 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in.
52cm. by 37cm.

JOHN VARLEY

- 139 PONT ABERGLASLYN, NORTH WALES, *signed and dated 1805*

25 $\frac{1}{2}$ in. by 20 $\frac{3}{4}$ in.
65cm. by 52.5cm.

(See ILLUSTRATION)

FRANCIS NICHOLSON

- 140 A WOODED RIVER LANDSCAPE with a mill in the middle and a bridge in the distance

10 $\frac{1}{2}$ in. by 15in.
26.5cm. by 38cm.



139



136

The Property of a Gentleman

JOSEPH MALLORD WILLIAM TURNER, R.A.

141 THE FALLS OF LODORE AND DERWENTWATER 8 $\frac{3}{4}$ in. by 12 $\frac{1}{4}$ in.
22cm. by 31.5cm.

Turner visited the Lake District in 1801 and two other drawings of Lodore are recorded by A. J. Finberg.

Literature: A. J. Finberg, *The Life of J. M. W. Turner, R.A.*, 1939, 2nd edition, 1961, p. 60 and p. 75

(See ILLUSTRATION)



Various Properties

FRANCIS NICHOLSON

- 142 A CART FORDING A STREAM NEAR HOLNICOTE, *pencil and watercolour, signed, inscribed and dated 1814* 11 $\frac{3}{4}$ in. by 16 $\frac{3}{4}$ in.
30cm. by 42.5cm.

The Property of a Gentleman

JOSEPH MALLORD WILLIAM TURNER, R.A.

- 143 A MOUNTAINOUS LANDSCAPE BETWEEN BRATHY AND KESWICK, *blue and grey wash, inscribed on the reverse* 6 $\frac{1}{4}$ in. by 8 $\frac{3}{4}$ in.
16cm. by 22cm.

This drawing was executed in 1797 during Turner's tour of the North of England

Literature: A. J. Finberg, *The Life of J. M. W. Turner, R.A.*, 1961, p. 43

(See ILLUSTRATION)

Various Properties

JOHN VARLEY

- 144 A FISHERMAN LOADING EEL TRAPS ONTO A BOAT IN A RIVER, *kilns in the distance, pencil and watercolour, signed* 8 $\frac{3}{4}$ in. by 12 $\frac{3}{4}$ in.
22cm. by 32cm.

(See ILLUSTRATION)

FRANCIS NICHOLSON

- 145 STIRLING CASTLE 11 $\frac{1}{2}$ in. by 16 $\frac{3}{4}$ in.
29cm. by 42.5cm.



JOHN VARLEY

145A THE EAGLE'S NEST, LAKE KILLARNEY

7 $\frac{1}{4}$ in. by 10in.
18.5cm. by 25.5cm.

(See ILLUSTRATION)

WILLIAM PAYNE

146 THE SURVEYOR

12 $\frac{1}{2}$ in. by 9 $\frac{3}{4}$ in.
32cm. by 25cm.

The Property of a Gentleman

WILLIAM ROXBY BEVERLEY

147 MAKING FOR A PORT, HEAVY WEATHER COMING ON, *signed and inscribed on the reverse*

22 $\frac{1}{4}$ in. by 33 $\frac{1}{4}$ in.
56.5cm. by 84.5cm.

(See ILLUSTRATION)

Various Properties

WILLIAM PAYNE

148 RUSTICS IN A COPSE, a ship in a cove beyond, *pen and black ink and watercolour, signed*

7in. by 9in.
17.5cm. by 23cm.



The Property of R. G. Smith, Esq.

THOMAS GIRTIN

- 149 A RIVER VALLEY WITH CATTLE AND SHEEP ON A TREE COVERED BANK,
pencil and watercolour 4 $\frac{3}{4}$ in. by 6in.
12cm. by 15cm.

Painted circa 1800, this drawing is probably of a valley in Yorkshire

(See ILLUSTRATION)



Various Properties

ANTHONY VANDYCK COPLEY FIELDING

150 ARGYLLSHIRE, *signed*10in. by 14 $\frac{1}{4}$ in.
25.5cm. 36cm.

(See ILLUSTRATION)

WILLIAM PAYNE

151 RUSTICS BY A RIVER, *a pair, both pen and black ink and watercolour, one signed*each 5in. by 6 $\frac{1}{2}$ in.
12.5cm. by 16.5cm.
(2)

WILLIAM PAYNE

152 A ROMANTIC LANDSCAPE with a figure crossing a rustic bridge

5 $\frac{3}{4}$ in. by 8 $\frac{1}{2}$ in.
14.5cm. by 21.5cm.

EDWARD DUNCAN, R.W.S.

153 SKIDDAW AND BROADWATER, CUMBERLAND, *signed*29 $\frac{3}{4}$ in. by 51 $\frac{1}{2}$ in.
75.5cm. by 131cm.

(See ILLUSTRATION)

AARON PENLEY

154 LLYN Y CWM FYNNON, *signed, extensively inscribed on the reverse and dated August 1866*14 $\frac{1}{2}$ in. by 29 $\frac{1}{2}$ in.
37cm. by 75cm.



The Property of A. Shanks, Esq.

WILLIAM EVANS OF ETON

- 155 WINDSOR FROM THE LOCK, figures and horses in the foreground, *pencil and watercolour*
13½in. by 17½in.
34cm. by 44·5cm.

(See ILLUSTRATION)

Various Properties

WILLIAM CALLOW, R.W.S.

- 156 A PATH BY A LAKE, fisherman in the foreground, *pencil and watercolour, signed*
9¾in. by 13¾in.
25cm. by 35cm.

WILLIAM JAMES MULLER

- 157 AN ITALIAN LANDSCAPE, with people in the foreground sitting next to an Ancient Tomb, *pencil and watercolour, signed and dated 1835*
8in. by 12¾in.
20·5cm. by 32·5cm.

This drawing was executed in the year of Muller's return to England after the journey to Italy that he had made in the company of George Fripp the previous year.

(See ILLUSTRATION)

SAMUEL PROUT

- 158 OLD HOUSE BY THE RIVER, STRASBOURG, *heightened with white*
10½in. by 8in.
26·5cm. by 20cm.

GEORGE RICHMOND, R.A.

- 159 PORTRAIT OF A YOUNG OFFICER IN UNIFORM OF THE 9TH FOOT (NORFOLK), *heightened with white*
19¼in. by 12¾in.
49cm. by 32·5cm.



The Property of Lady Madeline Threlford, dec'd.

JOHN THIRTLE

- 160 A VIEW OF THE BOMBARDING OF FORT SHINAAS *signed and dated 1812, inscribed on an old label 'A View of the Bombarding Fort Shinaas situated on the Arabian side of the Gulf of Persia—on the 1st of Jany. 1810—by the Gun boats, and Frigates, La Chiffone and Caroline—under the Comd. of Lieut. Col. Lionel Smith of H.M.'s 65th Regiment and of Lt. Painwright of the R.N.', and with Thirtle's trade label pasted on the reverse*

*13in. by 20 $\frac{1}{4}$ in.
33cm. by 51.5cm.*

Provenance: Lieutenant W. Taylor, 65th Foot

Miss M. E. C. Taylor

Exhibition: Norwich Society of Artists, 1812—John Thirtle, A View of the Bombing of Fort Shinaas (from a sketch in the possession of Lieut. Taylor)

Literature: W. F. Dickes, *The Norwich School of Artists*, pp. 225

This watercolour and its companion, 'A View of the Approach of the Troops to the Attack on Rasil Kymer', were based on sketches by Lieut. W. Taylor who had served with the 65th Foot and had been present at the action. They were presumably commissioned from Thirtle by him as they were in this family's collection after the 1812 Exhibition of the Norwich Society of Artists. Shinaas is in Muscat on the Gulf of Oman.

(See COLOUR ILLUSTRATION)



Various Properties

THOMAS CHARLES LEESON ROWBOTHAM, JNR

- 161 PILL ON THE AVON, *pencil and watercolour, heightened with bodycolour, signed and dated 1849* 13 $\frac{3}{4}$ in. by 24 $\frac{3}{4}$ in.
35cm. by 63cm.

(See ILLUSTRATION)

DAVID ROBERTS, R.A.

- 162 A RUINED ABBEY, *pencil and coloured wash, heightened with white on buff paper, signed* 9 $\frac{1}{4}$ in. by 6 $\frac{1}{4}$ in.
23.5cm. by 16cm.

THOMAS MILES RICHARDSON, JNR., R.W.S.

- 163 AN ITALIAN COASTAL SCENE, *heightened with white, signed and dated 1858* 12 $\frac{3}{4}$ in. by 26 $\frac{1}{2}$ in.
32.5cm. by 67.5cm.

(See ILLUSTRATION)

GEORGE ROBERTSON

- 164 HORSES UNDER A TREE DURING A STORM, *pencil and sepia wash, heightened with white on buff paper, signed and dated 1777* 10in. by 14 $\frac{1}{2}$ in.
25.5cm. by 37cm.

THOMAS SEWELL ROBINS

- 165 SHIPPING OFF THE COAST in rough seas, *pencil and watercolour, signed* 13in. by 18 $\frac{3}{4}$ in.
33cm. by 47.5cm.



161

163

The Property of a Lady

DAVID ROBERTS, R.A.

- 166 SAREPTA, *pencil and watercolour, heightened with white on buff paper, signed, inscribed and dated, April 27th 1839*
9in. by 11¼in.
23cm. by 28.5cm.

Engraved: David Roberts, *The Holy Land, Syria, Idumea Arabia*,
1842, vol. 9, pl. 72.

Collection: The Egerton Family and by descent to the present
owner

(See ILLUSTRATION)



Various Properties

C*** F*** BUCKLEY

167 THE SURPRIZE, *signed*9 $\frac{3}{4}$ in. by 7 $\frac{3}{4}$ in.
25cm. by 19.5cm.

(See ILLUSTRATION)

CHARLES CATTERMOLÉ

168 AN EASTERN LADY RECLINING ON A COUCH, *signed and dated '63*7in. by 12 $\frac{1}{2}$ in.
18cm. by 31.5cm.

(See ILLUSTRATION)

JOHN NIXON

169 CUCKFIELD, SUSSEX, *pen and black ink and watercolour, inscribed*5 $\frac{1}{2}$ in. by 8 $\frac{1}{4}$ in.
14cm. by 21.5cm.

THOMAS ROWLANDSON

170 EMBARKING ON THE RIVER, *bears signature*10 $\frac{1}{4}$ in. by 8 $\frac{1}{4}$ in.
26cm. by 21cm.

The boatman is possibly Samuel Howitt and the young lady
Rowlandson's sister

T. ROWLANDSON

171 A GAME OF NINE PINS, *inscribed*4in. by 6 $\frac{1}{4}$ in.
10cm. by 16.5cm.



WILLIAM FREDERICK SETTLE

- 172 SHIPPING OFF GRIMSBY, *pencil, pen and ink and watercolour, signed with monogram and dated '67*
 6½in. by 13¾in.
 16.5cm. by 35cm.

WILLIAM TURNER OF OXFORD

- 173 LOCH MAREE, ROSS-SHIRE, *heightened with bodycolour, signed, inscribed on the reverse*
 18in. by 34¾in.
 45.5cm. by 88cm.

(See ILLUSTRATION)

JAMES STEPHANOFF

- 174 THE RAPE OF THE SABINES, *pencil and watercolour*
 6½in. by 9¼in.
 16.5cm. by 23.5cm.

JOHN TAYLOR

- 175 VENUS AND ADONIS; THE SCHOOL OF CUPID, *a pair, one signed*
each 13in. by 17in.
33cm. by 43cm.
 (2)

DAVID ROBERTS, R.A.

- 176 A STREET IN THE JEWS-TOWN, TITUAN, FROM THE TERRACE OF COHEN'S HOUSE, *pencil and watercolour, heightened with white, signed, inscribed and dated April 10th, 1833*
 9¼in. by 13½in.
 23.5cm. by 34.5cm.

(See ILLUSTRATION)



RICHARD WESTALL, R.A.

- 177 ADAM AND EVE, *pencil, pen and brown ink and coloured washes, extensively inscribed on the reverse*
6½in. by 6in.
16.5cm. by 15cm.

This is an illustration to John Milton's *Paradise Lost*, Book V

Collection: Mr. Sotheby

Exhibited: Royal Dublin Society, 1861, *Exhibition of Fine Arts*,
No. 244

J. M. W. TURNER

- 178 A RIVER SCENE WITH HILLY LANDSCAPE, *pencil and watercolour*
6¾in. by 8½in.
17cm. by 22cm.

JOHN HENRY MOLE

- 179 A FARMSTEAD BY A STREAM, *pencil and watercolour*
12½in. by 19½in.
32cm. by 49.5cm.

(See ILLUSTRATION)

The Property of B. A. Norris, Esq.

HENRY WIGSTEAD

- 180 THE BOOKSELLER AND THE AUTHOR, *pen and black ink, and watercolour*
9½in. by 12¾in.
24cm. by 32.5cm.

Engraved: *Bookseller and Author*, after H. Wigstead by Samuel Alken, published Sept. 20th 1784 by J. R. Smith, No. 83 Oxford St. A copy of this aquatint is attached to the reverse of the watercolour

(See ILLUSTRATION)



The Property of Mrs. A. H. Piper

WILLIAM COLLINS, R.A.

- 181 A LINCOLNSHIRE PEASANT, *pencil and watercolour on buff paper, inscribed and numbered 196 on the mount*

12in. by 8 $\frac{3}{4}$ in.
30.5cm. by 22cm.

A YOUNG MAN WITH A MAROON HAT, *pencil and watercolour*

12in. by 8in.
30.5cm. by 20cm.

SEARCHING FOR SEAFOWLS EGGS; CHILDREN PLAYING NEAR THE BEACH, *two mounted together, one oil on board, the other pen and brown ink and watercolour, heightened with white on buff paper, inscribed 'Pierre and Baptiste', inscribed and numbered 745 on the mount*

one: 8in. by 6in.; the other: 6 $\frac{3}{4}$ in. by 4 $\frac{3}{4}$ in.
20.5cm. by 15.5cm. 17cm. by 12cm.

WIDOW OF AN OLD SOLDIER; DOUBTFUL WEATHER, *two mounted together, both pencil and watercolour on buff paper, one inscribed, also inscribed and numbered 641 on the mount*

one: 8 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in.; the other: 6 $\frac{1}{2}$ in. by 4 $\frac{1}{2}$ in.
22cm. by 19cm. 16.5cm. by 11.5cm.

(6 on 4 mounts)

(See ILLUSTRATION)

WILLIAM COLLINS, R.A.

- 182 ERRAND BOY, *pencil and watercolour, heightened with white on buff paper, inscribed and numbered 740 on the mount*

10in. by 9 $\frac{1}{4}$ in.
25.5cm. by 23.5cm.

A FISHER BOY, *pencil and watercolour on buff paper, inscribed and numbered 329 on the mount*

10 $\frac{1}{4}$ in. by 9 $\frac{1}{2}$ in.
26cm. by 24cm.

A STUDY FOR BIRD'S NESTING, *pencil and watercolour, heightened with white on grey paper, inscribed and numbered 646 on the mount*

9 $\frac{1}{4}$ in. by 10 $\frac{1}{4}$ in.
23.5cm. by 26cm.

HAILING A BOAT, *coloured chalks on buff paper, inscribed and numbered 165A on the mount*

11 $\frac{3}{4}$ in. by 8 $\frac{1}{4}$ in.
30cm. by 21cm.

(4)

(See ILLUSTRATION)



182



181

WILLIAM COLLINS, R.A.

- 183 BOULOGNE, *four on one mount, all pencil, pen and ink and watercolour, one inscribed, inscribed on the mount* various sizes

ST. GOAR, *two in one mount, both pencil, pen and brown ink and watercolour, heightened with white on buff paper, both inscribed and dated September 10 1858 on the mount*

one: 5½ in. by 8 in.

14 cm. by 20 cm.

the other: 5¼ in. by 9 in.

13.5 cm. by 22.5 cm.

EMS, *two in one mount, both pencil, pen and brown ink and watercolour, heightened with white on buff paper, both inscribed and dated July 28 1858 and August 19 1858*

5½ in. by 9 in.

13.5 cm. by 23 cm.

6¼ in. by 9¼ in.

16 cm. by 23.5 cm.

(7 on 3 mounts)

WILLIAM COLLINS, R.A.

- 184 THE HOP PICKERS, *pencil and watercolour on buff paper, inscribed and numbered 592 on the mount* 13¼ in. by 19 in.
34 cm. by 48 cm.

FISHER BOYS, *pencil, pen and brown ink and watercolour, inscribed and numbered 322 on the mount* 12 in. by 14¼ in.
30.5 cm. by 36 cm.

SUNDAY MORNING, A SKETCH FOR THE PICTURE, *watercolour, heightened with bodycolour, gum arabic and oil, inscribed and numbered 750 on the mount*

12½ in. by 19 in.

32 cm. by 48.5 cm.

(3)

WILLIAM COLLINS, R.A.

- 185 CHILDREN GOING TO SCHOOL; A BOY WITH A BASKET, *two on one mount, one pencil with coloured chalks, the other pencil and watercolour, inscribed on the mount* $8\frac{1}{4}$ in. by $8\frac{3}{4}$ in. the other: $8\frac{3}{4}$ in. by 6in.
21cm. by 22.5cm. 22.5cm. by 15cm.

THREE CHILDREN; STUDY OF A CHILD'S HEAD, *two on one mount, one pen and ink and watercolour on blue paper, the other pencil and watercolour, one inscribed 'Sorry Children' also inscribed on the mount*

one: $7\frac{3}{4}$ in. by 9in. the other: 4in. by $3\frac{3}{4}$ in.
19.5cm. by 22.5cm. 10cm. by 9.5cm.

A CHILD'S HEAD, *pencil, heightened with red chalk on buff paper, inscribed on the mount and numbered 229* 9in. by $6\frac{3}{4}$ in.

22.5cm. by 17cm.

NEW SHOES, *pencil and coloured chalks on buff paper, inscribed on the mount and numbered 161* $8\frac{3}{4}$ in. by $6\frac{1}{4}$ in.

22cm. by 16cm.

(6 on 4 mounts)

The Property of a Gentleman

JOHN HAMILTON MORTIMER, A.R.A.

186 SIR JOHN FALSTAFF, *pencil and coloured chalks, oval* 13¼ in. by 10 in.
33.5 cm. by 25.5 cm.

Engraved: Falstaff, 1776, by J. Mortimer, Norfolk St., Strand,
etching

(See ILLUSTRATION)



The Property of G. P. Noble, Esq.

GEORGE PINE

- 187 ETON COLLEGE AND THE CHAPEL seen from the bridge, *signed and dated*
1851 8 $\frac{3}{4}$ in. by 12 $\frac{1}{4}$ in.
22.5cm. by 31cm.

(See ILLUSTRATION)

Various Properties

HENRY WIGSTEAD

- 188 THE VILLAGE PARSON; CROSSING A FORD IN A CARRIAGE, *a pair, pen*
and black ink, and watercolour *each* 6 $\frac{3}{4}$ in. by 9 $\frac{1}{4}$ in.
17cm. by 23.5cm.
(2)

WILLIAM PAYNE

- 189 DEVONPORT BARRACKS, *pen and black ink, and watercolour* 11in. by 17in.
28cm. by 43cm.

This is an early drawing executed whilst he was employed at the Government Dockyard at Plymouth prior to leaving for London before 1790

(See ILLUSTRATION)

P. DE WINT

- 190 LEATHERHEAD CHURCH, SURREY, with figures by a wall 15in. by 19 $\frac{1}{4}$ in.
38cm. by 49cm.

EDMUND MORISON WIMPERIS,

- 191 A COASTAL VIEW with mountains beyond, *signed with initials and dated '75*
7in. by 18 $\frac{1}{4}$ in.
18cm. by 46cm.

THOMAS SEWELL ROBINS

- 192 DUTCH FISHERFOLK BY THE SHORE, *signed with initials and dated '64*
7in. by 14in.
17.5cm. 35.5cm.



WILLIAM BENNETT

- 193 THE DEER FOREST AT CHATSWORTH, *inscribed with the title and the
artist's name and address on the reverse label* 24 $\frac{3}{4}$ in. by 37 $\frac{3}{4}$ in.
63cm. by 96cm.

(See ILLUSTRATION)

JOHN VARLEY

- 194 FIGURES OUTSIDE AN OLD HOUSE 10 $\frac{1}{2}$ in. by 8 $\frac{1}{4}$ in.
26.5cm. by 21cm.

(See ILLUSTRATION)



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s.r.l.

Palazzo Capponi,

Via Gino Capponi 26,

Florence 50121

Telephone: (55) 570410

Telegrams: Abinitio, Firenze

Milan

Sotheby Parke Bernet Italia

s.r.l.

Via Montenapoleone 3,

20121 Milan

Telephone: (2) 783907

Telegrams: Abinitio, Milan

MONACO

Dr. S. N. Cristea

Sotheby Parke Bernet

Monaco S.A.

Sporting d'Hiver

Place du Casino,

Monte Carlo, Monaco

Telephone: (93) 30-88-80

Telex: SPB479471

SCANDINAVIA

Rolf Larson

Sotheby Parke Bernet

Arsenalsgatan 4,

Stockholm 11 47, Sweden

Telephone: (8) 101478 & (8) 101479

Telex: 17380 Forlun

SOUTH AFRICA

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South Africa (Proprietary) Ltd.

P.O. Box 31010,

Braamfontein 2017, Johannesburg

Telephone: (11) 724 5967 &

(11) 724 6029

Telex: 8-3636 SA

Telegrams: Abinitio, Johannesburg

SPAIN

Juan Antonio Pérez Ramirez

Saskia-Sotheby's

Lagasca 16, Madrid 1

Telephone: (1) 225 4885 & 225 4890

Telegrams: Abinitio, Madrid

SWITZERLAND

Dr. J. G. Wille in partnership with

Alfred Schwarzenbach

Sotheby Parke Bernet A.G.

20 Bleicherweg, 8022 Zurich

Telephone: (1) 250011

Telex: 52380

Telegrams: Abinitio, Zurich

Sotheby Parke Bernet & Co.

34-35 New Bond Street, London W1A 2AA

Sale of FINE EIGHTEENTH AND NINETEENTH CENTURY ENGLISH
DRAWINGS AND WATERCOLOURS

PRICE LIST

Thursday, 7th July, 1977

"FERN"

The price shown is the hammer price and subject to a 10% premium.

| Lot | £ | Lot | £ | Lot | £ | Lot | £ |
|-----|---------|-----|----------|------|---------|------|---------|
| 1 | 40.00 | 46 | 36000.00 | 89 | 550.00 | 128 | 1800.00 |
| 2 | 150.00 | 48 | 160.00 | 90 | 920.00 | 129 | 140.00 |
| 3 | 70.00 | 49 | 160.00 | 91 | 80.00 | 130 | 150.00 |
| 6 | 140.00 | 50 | 780.00 | 93 | 200.00 | 131 | 60.00 |
| 7 | 150.00 | 51 | 40.00 | 95 | 28.00 | 132 | 400.00 |
| 8 | 950.00 | 52 | 850.00 | 96 | 240.00 | 133 | 950.00 |
| 9 | 90.00 | 53 | 400.00 | 98 | 460.00 | 134 | 130.00 |
| 10 | 200.00 | 54 | 880.00 | 99 | 940.00 | 135 | 1300.00 |
| 11 | 100.00 | 55 | 300.00 | 100 | 1000.00 | 136 | 90.00 |
| 12 | 300.00 | 56 | 860.00 | 101 | 85.00 | 137 | 240.00 |
| 13 | 490.00 | 57 | 640.00 | 102 | 180.00 | 138 | 60.00 |
| 14 | 480.00 | 58 | 300.00 | 103 | 50.00 | 139 | 180.00 |
| 15 | 160.00 | 59 | 250.00 | 103a | 180.00 | 140 | 110.00 |
| 17 | 40.00 | 60 | 320.00 | 104 | 240.00 | 141 | 1450.00 |
| 20 | 4100.00 | 61 | 1000.00 | 105 | 780.00 | 143 | 620.00 |
| 22 | 180.00 | 66 | 160.00 | 106 | 90.00 | 144 | 260.00 |
| 23 | 150.00 | 68 | 120.00 | 107 | 70.00 | 146 | 110.00 |
| 24 | 80.00 | 69 | 520.00 | 108 | 130.00 | 146a | 400.00 |
| 24a | 100.00 | 70 | 8200.00 | 109 | 420.00 | 147 | 300.00 |
| 26 | 500.00 | 71 | 300.00 | 111 | 220.00 | 149 | 900.00 |
| 27 | 350.00 | 73 | 150.00 | 112 | 120.00 | 150 | 500.00 |
| 28 | 110.00 | 74 | 700.00 | 113 | 150.00 | 152 | 60.00 |
| 29 | 310.00 | 75 | 110.00 | 115 | 220.00 | 153 | 820.00 |
| 30 | 80.00 | 76 | 2000.00 | 116 | 40.00 | 154 | 80.00 |
| 31 | 45.00 | 78 | 220.00 | 118 | 25.00 | 155 | 420.00 |
| 32 | 580.00 | 79 | 220.00 | 119 | 300.00 | 156 | 200.00 |
| 34 | 140.00 | 80 | 520.00 | 120 | 1400.00 | 158 | 240.00 |
| 35 | 320.00 | 81 | 720.00 | 121 | 440.00 | 159 | 340.00 |
| 36 | 1350.00 | 82 | 950.00 | 122 | 120.00 | 160 | 7000.00 |
| 40 | 240.00 | 84 | 220.00 | 123 | 400.00 | 161 | 440.00 |
| 41 | 920.00 | 84a | 650.00 | 124 | 110.00 | 163 | 380.00 |
| 42 | 300.00 | 85 | 220.00 | 125 | 500.00 | 164 | 95.00 |
| 43 | 920.00 | 86 | 130.00 | 125a | 300.00 | 165 | 180.00 |
| 44 | 460.00 | 87 | 70.00 | 126 | 500.00 | 168 | 500.00 |
| 45 | 150.00 | 88 | 100.00 | 127 | 1400.00 | 169 | 80.00 |

| Lot | £ |
|------|---------|
| 170 | 300.00 |
| 171 | 210.00 |
| 172 | 180.00 |
| 174 | 50.00 |
| 175 | 160.00 |
| 176 | 1650.00 |
| 178 | 280.00 |
| 179 | 150.00 |
| 180 | 2600.00 |
| 181 | 850.00 |
| 182 | 1300.00 |
| 183 | 1050.00 |
| 184 | 550.00 |
| 185 | 1000.00 |
| 185a | 140.00 |
| 186 | 600.00 |
| 187 | 750.00 |
| 188 | 140.00 |
| 189 | 220.00 |
| 190 | 960.00 |
| 191 | 65.00 |
| 192 | 350.00 |
| 193 | 380.00 |

In this sale the above lots were sold at the prices stated. Lot numbers which are omitted represent items which were withdrawn, passed, or unsold.

e by Auction

n of Wine, Coins and Medals
yable by the vendor is 10% on
such lots a premium of 10% on
ill be payable by the buyer.

and Medals the commission
dor is 15% (with in the case of
a minimum charge of £7.50
s premium will be payable on

road

side the United Kingdom, the
ibraltar, the Isle of Man and the
d and sending goods for sale
countries can be paid in the
oice.

ensure that import documents
tained at the port of entry into
m and left with Sotheby Parke
g which the sale proceeds can
ing.

Valuations

We undertake valuations for Probate and Insurance
for which our fees are:—

1½% up to £10,000

1% from £10,000 to £100,000

½% thereafter

Valuations for other purposes are undertaken in
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clients.

Inspections

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wish to sell at auction for a small fee plus travelling
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which subsequently sells for more than £1,000 is
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